

The NEW YORK
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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

HARRY VON TILZER

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COAL AND RAIL STRIKES DARKEN PROSPECT FOR GOOD SEASON

Coal Shortage Already Threatens to Throw Great Number of Men Out of Work—Rail Workers' Strike Already Effects Touring Companies in West and South

The high hopes held out for a good theatrical season outside of New York and the few other large cities seem doomed by the continuation of the coal and railroad strikes, the effects of which are already making themselves felt in all sections of the country. The scarcity of coal is forcing many industries to consider closing down entirely, and the unemployment thus caused is forcing many road managers to hesitate about sending out shows. While rehearsals are still going forward and preparations are being made for the sending out of a large number of touring shows, in the hope that the strikes will be settled soon, the managers are forced to face the fact that business will be very bad almost everywhere if the labor troubles are not adjusted immediately.

The strike of the rail workers is causing great hardship and loss of money even now among the small touring stock and repertoire in the West and South, where train service, cut from 10 to 50 per cent, is wholly demoralized. Reports from the Middle West say that the trains running are from four to ten hours late; fast trains have been discontinued entirely, only locals being sent out. The train service between the larger cities is practically normal, but the service between the smaller towns is completely demoralized.

Cognizant of the danger of sending out shows in the face of the railroad crisis, a number of managers, whose productions had been early set to open in the early part of September, have cancelled their opening dates and set them back from three to five weeks. The havoc this is working with booking plans may be readily understood.

AMATEUR SHOWS FOR FAIRS

CANTON, N. Y., Aug. 28.—The county fair to be held in September, as well as the other fairs in upper row of counties, are arranging a novel feature for each morning during the fair. Instead of the usual side shows and carnivals in the midway there will be one- or two-act comedies, presented by the various Granges, as the agricultural societies are called.

A big circus tent has been secured for these entertainments and \$500 prizes for the best shows will be awarded the Granges presenting them.

NEW SHOWS CLOSE

Two of Broadway's early arrivals for the new theatrical season failed to attract audiences of a size which warranted their staying and on Saturday night closed. They are "Lights Out," Paul Dickey and Mann Page's comedy, which opened at the Vanderbilt Theatre on August 17, and "The Woman Who Laughed," the three-player cast Edward Locke show, which opened at the Longacre on August 16.

The outstanding feature of the news of last week, as effecting the theatrical industry measureably, although indirectly, was the announcement made by Henry Ford that all his immense automobile manufacturing plants in the country, in which over 100,000 men were employed, would suspend operation on September 15, due to the coal shortage. The serious import of this may be comprehended when it is taken into consideration that every other industrial corporation in the country is likewise affected and a great portion of them will have to close, throwing countless hundreds of thousands of employees out of work. When unemployment hits one industry it is felt by numerous other businesses which depend either directly or indirectly upon it. The spread of unemployment caused by a coal shortage, coupled with the great money loss resulting to agricultural districts through the inability to move crops because of the rail workers' strike, means that a large portion of the country will be no more able to afford theatrical entertainment than last year, admittedly the worst season the theatrical industry has ever experienced.

This, in turn, means fewer touring companies and attendant unemployment in the theatrical profession.

Another angle to the strike trouble, in the event the strikes are not settled before the middle of September, is the shortage of coal needed for heating purposes by the theatres. If it comes to the point where coal will be parceled out by federal, state or community authorities, the theatres will naturally have to suffer along with other individuals and business concerns.

"ORANGE BLOSSOMS" OPENS SEPT. 4

"Orange Blossoms," Edward Royce's first production, will open at the Garrick Theatre, Philadelphia, on Labor Day, Sept. 4, and will come into the Fulton Theatre on 46th street on Sept. 19.

"Orange Blossoms" is an adaptation of "The Marriage of Kitty," by Fred De-Gresac, with music by Victor Herbert and lyrics by Bud De Sylva. Herbert is said to have written some of the best melodies of his career in the new piece, and will conduct the opening performance. Edith Day heads the cast, which includes Queenie Smith, Pat Somerset, Hal Skelly, Robert Fisher, Nancy Welford, Elva Pomfret and Robert Miscalis.

HOPPER OPERA CO. TO TOUR

BALTIMORE, Md., Aug. 28.—De Wolf Hopper's Comic Opera Stock Company, which is now in its ninth week at Carlin's Arena here, will tour through the South after it closes at the open air amphitheatre. Hopper and his company have been very successful here, most of the operas presented being those by Gilbert and Sullivan.

COAST HOUSES IN BIG FIGHT

SAN FRANCISCO, Aug. 28.—For long it has been known that there are too many picture theatres here, and this combined with the general theatrical slump has started a fight for business in the big houses that has all the coast talking.

Never has there been such big and expensive publicity campaigns on in connection with the picture or any other theatres. The film houses are contracting for all the billboard space that can be purchased, as well as using double the amount of newspaper space formerly used.

The announcement that the Loew-Warfield house is to eliminate vaudeville and run the theatre as a straight picture house started the fight.

The big three houses, the California, Granada, and Imperial, started the ball rolling with the "Greater Movie Season" and the "Bank Account Contest." A big touring car with a band followed by a score of autos carrying banners announces the opening of the season. The new Loew-Warfield rented the big 150-foot electric sign over the Lincoln building at a weekly rental of \$300, announcing the house policy change. In addition to this twenty men are walking the streets in uniforms used in the filming of the picture "Prisoner of Zenda," while the Tivoli, which opens the week with "The Masquerader," in addition to having Guy Bates Post appear in person, has several men on the street dressed in three-button cutaway coats, silk hats, canes and gloves, and has the public guessing what it is all about.

Bill posters, newspapers, printers and other are sharing in the profits of the big publicity fight.

FOREIGN PLAYS STAY OFF B'DWAY

"Tons of Money," the English farce which for months has crowded the Shaftesbury Theatre, London, and which Charles Dillingham brought to this country, is not to be seen at the Gaiety Theatre for the opening of the season as originally announced. The piece has been tried out in a number of nearby cities and while amusing, it is hardly believed to be fitted for Broadway, at least in its present shape. "Loyalties" will be the Gaiety's opening attraction.

"Lonely Wives," the Americanized version of a very successful foreign farce, produced by Al. H. Woods, has also been pronounced not right for Broadway and although scheduled to open at the Eltinge on Thursday night, is staying out on the road, playing this week in Baltimore. The piece has been re-written and fixed up several times and was believed to be ready but after its tryout in White Plains last week, it was decided to keep it away from Broadway at least for a time. American and foreign ideas of farces differ greatly and this is doubtless the reason for so many of the imported farces failing to hit over here.

MONTGOMERY HAS NEW SHOW

James Montgomery will, on November 1, place in rehearsal a new musical comedy, as yet unnamed. Patti Harrold will head the cast of the new production.

"AWFUL TRUTH" OPENING

BALTIMORE, Md., Aug. 28.—Ina Claire in Arthur Richman's new comedy, "The Awful Truth," will open at Ford's Theatre, this city, on September 11.

"EAST OF SUEZ" SCORES

ATLANTIC CITY, Aug. 28.—"East of Suez," M. Somerset Maugham's new play, which is in five scenes instead of acts, opened last week at the Wood's Theatre, presenting a triangle play in an Oriental setting, with an above the ordinary cast that includes Lucille La Verne, Gypsy O'Brien, Howard Lang, John Halliday, Florence Eldridge and others. With the usual cutting of the running time here and there, the melodrama, which is chock full of material, will be more presentable for a metropolitan audience. At its premiere here the play was very well received. An outstanding novelty is the playing of Oriental music by the house orchestra.

The action starts on the veranda of a tobacco company's premises which has true Far East atmosphere, the set being laid in Pekin. Among those present are three Englishmen—George Conway (John Halliday), Harold Knox (Geoffrey Kerr) and Henry Anderson (Ronald Colman). Anderson announces the arrival of his fiancée, a Mrs. Rathbone, who, to the surprise of Anderson's friends, is what is politely termed an "Eurasian," instead of half-cast. Conway is also surprised at the arrival of Mrs. Rathbone for he discovers that she is the one whom he loved ten years back, but did not have the courage to marry. Conway also knows that Mrs. Rathbone is not her name any more than a dozen others she might have taken, and is determined that his friend Anderson should know of her life history, for he has kept tabs on her.

As Conway comes in contact with Mrs. Rathbone, the old fascination grows on him and she prevails upon Conway not to tell Anderson about herself. In the meantime the marriage between her and Anderson takes place, and the rest of the play concerns the struggle of Conway, who has to choose between the friendship of Anderson and his wife. Daisy Anderson after her marriage does not make things any easier for her old friend Conway.

In the background lurks the villain of Chinese blood who awaits the time when the call of the Mongolian blood in Daisy will tell and so bring her to him. Which is all more or less of a sort of triangle with many bits of action in between for good measure. This is in the form of Chinese treachery, a suicide and a near murder.

Miss Eldridge played the part of the "Eurasian," with the simplicity and charm that is expected of a daughter of China, who is guided more by her emotions than her conscience. John Halliday as Conway grapples with himself through the play, finally letting his better self get the best of his other self.

The show opens at the Eltinge, New York, on September 11.

NEW "HITCHY-KOO" SHOW

The cast for the new "Hitchy Koo" show in which Raymond Hitchcock will star is complete, and includes, besides the star Edythe Baker, Bard and Pearl, Brendel and Bert, May Boley, Dolly Hackett, Alice Ridnor, Dorothy Aubrey and Jack Squires. The piece will open at Atlantic City on September 25.

DUNCAN SISTERS REHEARSE SONG

The new show in which the Duncan Sisters will be starred by Sam Harris, will go into rehearsal next month.

B'DW'Y'S THEATRICAL SEASON IS NOW IN FULL SWING

**Eight New Shows Open This Week—Three Musical Productions,
Four Plays and the Big Hippodrome Spectacle—
Managers Optimistic and Predict Good Season**

Broadway's theatrical season is now in full swing, with eight new shows opening this week and six more during the week following.

Two musical shows opened on Monday night George White's "Scandals," at the Globe, following the Dillingham show, "Good Morning, Dearie," and "The Gingham Girl," at the Earl Carroll. The White show is a big one, with one of the strongest casts seen in a musical production in many months. It includes Paul Whiteman and his Palais Royal orchestra, W. C. Fields, Lester Allen, the Lightner sisters and Alexander, Franklin Ardell, Jack McGowan, Pearl Regay, Coletta Ryan, Richard Bold, the Piano Trio, Charlie Wilkins and the Argentine Dancers.

Bud de Sylva and E. Ray Goetz supplied the lyrics, the music is by George Gershwin and the book by White, Andy Rice and W. C. Fields. "The Gingham Girl," known on the road as "Love and Kisses," and which was closed on Saturday night in Boston, is a musical show which will doubtless do well at the Carroll. It is a three-act musical comedy, with Eddie Buzzell, well known in vaudeville, and Helen Ford in the leading roles. The book is by Daniel Kusell, the lyrics by Neville Fleson and the music by Albert Von Tilzer. The piece is presented by Schwab and Kusell, who, with "The Gingham Girl," are making their debut as producers.

On Tuesday at the Comedy Theatre, Crane Wilbur's comedy, "I Will If You Will," opened. In the cast are Edmund Lowe, Rapley Holmes, William Roselle, Walter Walker, Leslie Hunt, Louis D'Arcy, Ford Chester, Waldea Trimble, Lilyan Tashman, Leila Frost and Beatrice Nichols.

At the Forty-eighth Street Theatre Rosalie Stewart and Bert French, a new producing firm, made their first dramatic production in "The Torch Bearers," a comedy by George Kelly, a brother of Walter Kelly, the vaudeville actor. It is a clever comedy and in the nearby towns where it has had a tryout it was enthusiastically received. In the cast are Mary Boland, Alison Skipworth, Helen Lowell and Arthur Shaw.

On Wednesday night at the Hudson Theatre George M. Cohan makes his first dramatic production of the season. It will be an event for Cohan, who, in addition to producing the play, also takes over the lease of the big theatre. The play is a comedy called "So This Is London?" and is by Arthur Goodrich. In the cast of the play are Lawrence D'Orsay, Edmund Breese, John Shine, Donald Gallaher, Lily Cahill, Leah Winslow, Marion Grey, Marie Carroll and others.

On Friday night, Moore and Migley, another new firm of producers, will make

their first Broadway appearance. Their production is a musical comedy called "Molly Darling," and it will be seen at the Liberty Theatre. The piece, while new to New York, has been out before and played a short road engagement early in the spring and also a Chicago engagement. In the cast of the piece are Hal Forde, Emma Janvier, Jack Donahue, Clarence Nordstrom, Jay Gould, Catharine Mulqueen, Billie Taylor, Cecil Summers, Nina Penn and others. The book of the piece is by Otto Harbach and William Cary Duncan, with music by Tom Johnstone and lyrics by Phil Cook.

On Thursday night at the Frazee Theatre "Her Temporary Husband," a comedy by Edward Paulton, will be seen. William Courtney is starred in the play, which last week closed a very successful engagement in Chicago, where it could have prosperously remained for weeks longer. Supporting Mr. Courtney in the play are Harry Allen, Ann Andrews, George Parsons, Henry Mortimer, Selena Royle and others.

On Saturday night the big Hippodrome production, "Better Times," will be seen. Conceived and staged by R. H. Burnside, the new production is to be a much larger and more expensive spectacle than that of last year. In fact, so it is said, it will be the largest of the many big shows at the famous Hip.

Raymond Hubbell has provided the music for the show at the huge playhouse. The performers to be seen in "Better Times" are well known, both in this country and Europe, and their names alone guarantee a great performance.

Among the principals are Virginia Futrelle, Elna Hanson, Claudia Ivanova, Olga Mihailovakaya, Manette Flack and many others. A number of big features acts have been brought over from the other side, among them being the Ginetto Family, a big equestrian act; Long Tack Sam and a big supporting company of Chinese jugglers, Merian's dogs and cats and Orland's horses, a big act which comes from Europe with the reputation of being the biggest circus novelty of the continent.

While several shows have already made their Broadway appearance, the season can hardly be said to have opened until this week, and everyone interested in the theatrical business are looking upon the first week with great interest. Business during the past year was bad from beginning to end and the number of shows that made real money for their producers can almost be counted on the fingers of the hands. While managers are optimistic regarding the coming season and are making many plans for productions, it is admittedly particularly hard to foresee what the season will bring forth.

BIG RECEIPTS FOR "DEARIE"

"Good Morning Dearie," the Charles Dillingham show which closed at the Globe Theatre on Saturday night last, played at that house for forty-three weeks, during which time its average receipts were over \$25,000 a week. This totals over \$1,000,000.

WEBSTER BOOKING FAIRS

CHICAGO, Aug. 25.—Many of the smaller vaudeville agencies which do not have fair departments occasionally book attractions for celebrations, expositions or fairs while not making this an important line of their activities. George H. Webster, of the International Vaudeville Exchange, booked five acts for the fair at Tomah, Wis., week of Aug. 21. The Carrell Agency has booked the attractions for the Agricultural fair to be held at Mendota, Ill., Sept. 19.

"THE ELUSIVE LADY" CAST

The cast for "The Elusive Lady," in which Pierre Jacques is starring Julian Eltinge, is now complete and includes, besides the star, Lew Kelly, Charles McNaughton, John Rutherford, George Barnum, William Burruss, Dorathi Bock and Esther Howard.

TWO OPERAS AT THE ARENA

BALTIMORE, Aug. 28.—De Wolf Hopper and his opera company are in the ninth week at Carlin's Arena here and business continues to be remarkably good.

A double bill is being presented this week, "The Pirates of Penzance," on the first three days, and "Pinafore," on the last.

Business has been such that the season has been extended still further than originally intended and will run until September 9.

CHICAGO SHOWS DOING WELL

CHICAGO, Aug. 25.—The cool weather is bringing good business to all productions now playing in Chicago. This week saw the opening of two new shows and next week two plays and three new musical shows will arrive. The Palace begins its new season tomorrow with a two-a-day policy. Three productions depart tonight. The Majestic closes tomorrow night for three days, to reopen Thursday as a continuous house.

Pauline Frederick's new play has been a disappointment to the theatregoer, although Miss Frederick herself carries her part exceptionally well and is very popular, the play is not up to expectations.

Helen Hayes, in "To the Ladies" at Cohan's Grand, is settled here for a long run.

"Thank U" comes to the Cort Sunday night, while "The Rubicon" opens at the Olympic the same evening.

Ed Wynn has chosen this night also for his opening at the Illinois, while the Colonial will relight Monday night with "Good Morning, Dearie." H. B. Warner in "Bulldog Drummond" will make his appearance next Friday night at the Powers.

The Columbia Theatre started its season today with burlesque. The shows now holding over are "Just Married," at the La Salle; "The Hotel Mouse," with the ever popular Frances White and Taylor Holmes, at the Apollo, and Frank Bacon in "Lightnin'," at the Blackstone.

Marjorie Rambeau will bring "The Goldfish" to the Studebaker on September 16. Miss Rambeau was formerly booked to open at the Garrick next week, but this was cancelled as the Garrick is undergoing repairs and will reopen as the Shubert vaudeville house in Chicago. The arrival of Miss Rambeau at the Studebaker will delay the "Hairy Ape," which was scheduled for an early date in October.

REVUES FOR VILLAGE THEATRE

The type of entertainment with which the Greenwich Village Theatre was originally identified, is to be restored, according to an announcement made this week by Mrs. Marguerite Abbott Barker, the theatre's builder and owner.

To this end two revues are now in preparation for production in September, one to be presented at the regular hour and the other at midnight.

The early entertainment, entitled "Fantastic Fricasee," is by Max Bodenheim, Andre Chotin and James Kemper. The midnight revue is as yet unnamed. A Baldwin Sloane and Franke Harding will write the music for both.

NO. 2 "JUST MARRIED" GOING OUT

A number two company to play the Adelaide Matthews and Anna Nichols farce "Just Married" is now in rehearsal and will open next week.

The original company is at the La Salle Theatre, Chicago, where it recently celebrated its seven hundredth performance. The piece opened at the Comedy Theatre, New York, eighty-five weeks ago and, with the exception of one week's layoff between the New York and Chicago engagements, has been running continuously ever since.

Sylvia De Frankie will play the lead in the new company.

CLAIRE NAGEL LEFT \$1,444.77

According to an affidavit made jointly by Roderick J. Kennedy and Edward P. Colman, public appraisers, and filed in the Surrogate's Court last week, Claire Nagel Hammerstein, third wife of Arthur Hammerstein, left the following property when she died at Reno, Nev., November 11, last, without leaving a will.

"Cash, with Union Dime Savings Bank, New York City, No. passbook, 768,383, \$15; cashiers' check, No. 32,456, of Reno National Bank of Reno, Nev., \$200; balance on hand in Gotham National Bank, Broadway and Columbus Circle branch, \$229.77; one ladies' squirrel fur coat, \$160; one ladies' mole skin coat, short model, damaged, \$50, and one diamond pendant watch, \$800.

WANTS TO BE REINSTATED

Polly Lloyd, one of the chorus girls who was expelled from the Chorus Equity Association for working with the non-Equity show which toured last season under the management of A. B. Marcus, has applied for reinstatement in the organization, but has been informed that in order to regain her membership she must comply with the usual conditions imposed upon those who have broken the Equity Shop rules, which is the payment of a sum amounting to two weeks' salary. Miss Dorothy Bryant, secretary of the C. E. A., issued the following statement last week about Miss Lloyd's request:

"Miss Polly Lloyd, who was suspended from the Chorus Equity for working with 'The Marcus Musical Comedy' company which would not issue Equity contracts, is asking reinstatement claiming that she was financially unable to obey the Equity's order to leave the company. She states that she agreed to leave the company if the association would guarantee her another engagement—and a certain sum of money. The amount of money Miss Lloyd felt she must have exceeded anything she would have been able to save from such an engagement, and the Equity is not in a position of bribing its members to stand together. Miss Lloyd made an appointment to meet one of our representatives, who had another engagement for her. Miss Lloyd did not keep the engagement and remained the whole season with the Marcus company. She deplores the conditions that she found in the non-Equity company, but she did not aid in her comrades' fight to stop such companies from going out. We regret that Miss Lloyd made a mistake but she can be given no other treatment than is accorded to other Equity members who do not obey the rules they themselves help to make for the good of all."

COSGROVE GETS TWO MORE SHOWS

The Cosgrove Producing Company, of which Frank Cosgrove is president, will produce two more shows. The first of these will be "The Girl from Greenwich Village," which will open its tour on Sept. 4, with a company of forty people, including a special augmented orchestra. The second show to be produced will be "Mutt & Jeff," which will open its tour on Sept. 11. Mr. Cosgrove will personally supervise the opening of each of the shows. Ira Miller has been appointed business manager for the productions.

JOSH DALY BACK WITH MORRIS

William Josh Daly is once again connected with the William Morris staff. Daly was away from the Morris office for the past ten years, during which time he managed several theatres throughout the country. Daly will handle the publicity ahead of the Harry Lauder show. Josh Daly has the distinction of staging and producing the first amateur minstrel show ever presented in New York.

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ORPHEUM, LOEW'S AND FAMOUS PLAYERS SET NEW HIGH MARKS

Amusement Stocks in Big Boom—Strong Advance in Prices of All Indicate Public's Confidence in Future of Theatrical Business—Big Trading on Loew's

New high prices for the year were reached by both Loew's, Inc., and Orpheum Circuit, Inc., common stock on the Stock Exchange this Monday. The price hit by Orpheum on Monday was higher than that set during the Saturday morning trading, which broke the record high for the year. Loew's, Inc., by a steadily mounting advance, reached its new high on Monday. Famous Players-Lasky Corporation stock, which has been bettering its previous high for the year for the past two weeks, set itself a new mark to shoot at during the latter part of last week, when it hit 92½, but on Monday of this week it slid back to 91½.

While the rise of Famous Players-Lasky has been attended by much obvious manifestations of pool activities, that of Orpheum and Loew has been solidly established by buying orders apparently from investors and not speculators. Both of these large theatre circuits, in the opinion of the investing class, seem destined to have a record season.

On Saturday of last week Orpheum Circuit, Inc., sold up to 22½, which is just

1½ more than the previous high for the year. During last week 12,400 shares of this stock were traded in on the Exchange. On Monday of this week the stock went even higher, rising to 23, but went back to 22 at the close of the day's trading. Shares to the number of 3,600 changed hands on Monday.

Loew's, Inc., rose to a new high for the year of 19½ on Monday on the wave of trading to the tune of 14,100 shares, more than ever recorded before this year in one day's trading. The previous high for the year was 18½. Last week 24,100 shares of this issue changed hands. The rise in Loew's has been steady but firm; it was down as low as 11 this year.

Famous Players-Lasky went to 92½ during the latter part of last week, which was better than the new high of 91½ set up on Wednesday. The previous high, towards which the stock has been working all Spring and Summer, was 87½. The last sale of the week, during which 23,900 shares were traded in, was 92. On Monday of this week was off to 91½, with sales of 4,500 shares during the day.

"LIGHTNIN'" BREAKS RECORDS

CHICAGO, Aug. 28.—On Friday of this week Frank Bacon and "Lightnin'" will have played a solid year in this city and on the seventh of September will have been in Chicago longer than any other entertainment. Following this all other theatrical records for big receipts are bound to be beaten, for there is no immediate prospect of the show closing. The career of "Lightnin'" in this, as well as other cities, has been unique, playing at a theatre which, to say the least, is not centrally located, and through the worst theatrical season of years the piece has taken in a sum which nearly reaches the million mark.

No idea as to the closing date of the show has as yet been expressed, as, while the show dropped off a little during the hot months, with the approach of the fall season business jumped back and the show is now playing to capacity. The show was originally scheduled to leave here late in the summer and go to Boston, but the big boom in business changed the plans and all ideas of moving it have been abandoned.

GLAD HE DIDN'T CANCEL

CHICAGO, Aug. 25.—Frank Helms, who was on the opening bill at the Star and Garter Theatre, which started vaudeville Aug. 20, was placed second on the bill and was so dissatisfied with his position that he came near leaving. He is glad he didn't now. He scored such a big hit in the early position that Irons and Clamage gave him a contract for a season with a burlesque show. He opened Sunday, Aug. 27, in Detroit.

FILM HEROINE AGE IS 28

CHICAGO, ILL., Aug. 28.—The average age of the moving picture heroine is now twenty-eight years, according to the information gathered by the readers of some 27,000 love stories which amateurs in all walks of life recently submitted to a movie scenario contest.

"Apparently," said James Shyrock, director of the contest, "the authors seem to regard this age as that which a woman is at her best, in intelligence, beauty, poise and attractiveness." The judges explain this by pointing out that woman of today refuses to grow old, and her entrance into politics, industry and education.

OKLAHOMA ORPHEUM RE-OPENING

OKLAHOMA CITY, Okla.—The Orpheum Theatre here which has been closed for several months re-opens on Sept. 16. Vaudeville and pictures will be shown.

BIG DEFICIT FOR TRANS-CANADA

MONTREAL, Can., Aug. 28.—The Trans-Canada Theaters, Ltd., the big Canadian string of theatres has issued its financial statement for the twelve months' period ending June 3rd which shows a decided deficit, amounting to \$100,650 for the period.

According to the statement, the decline in earnings are the result of the "Unequalled depression which existed throughout the theatrical world during the past season."

The operating account for the fiscal year shows a loss of \$100,650. Total gross receipts from theatres under the company's control, and attractions amounted to \$619,685 as against the total for the previous year of \$1,417,580. Total cost of operating theatres and attractions for the year amounted to \$700,503 against a total for the previous year of \$1,381,902.

"In order to finance the cost of the Edmonton theatre," President H. W. Beauclerk pointed out, "which exceeded very considerably the original estimate, your directors were obliged to obtain mortgages on your property in London, Hamilton and Edmonton. At the present time your directors do not feel that they are in a position to submit any definite plans of future policy, because so much depends upon the conditions that may prevail in theatrical affairs during the coming season and their influence on the operation of the Trans-Canada Company. In the late autumn it should be possible to make some reasonable forecast."

The balance sheet shows total assets amounting to \$4,040,703, compared with \$3,956,354 for the previous year. Real estate, franchises, and contracts are valued at \$3,931,538, compared with \$3,956,354. The balance at debit of profit and loss amounts to \$58,776. Accounts receivable total \$11,577. Capital outstanding totals \$3,589,600 and includes first preferred \$1,414,600, second preferred non-dividend bearing \$675,000, and common stock \$1,500,000. Mortgages payable together with accrued interest amounts to \$271,597. Bills payable amount to \$23,911, and accounts payable \$69,178. Current loans and accrued interest total \$54,685. The annual meeting will be held in Montreal on Monday, Oct. 16th, next.

"UP SHE GOES" OPENS OCT. 14

"Up She Goes," the musical comedy version of Frank Graven's success, "Too Many Cooks," will open out of town on October 14. It will be the first musical show William A. Brady has produced in a number of years.

BILLY VAN WRITES TO TINNEY

Billy B. Van, of the vaudeville act of Van and Corbett, this week playing at the Palace, has in his act a gag about Henry Ford, the automobile man. Van brought the gag with him when he finished the Orpheum Circuit last season and told it at the Riverside several weeks ago.

Frank Tinney in his new show, "Daffy Dill," which opened at the Apollo Theatre last week, is telling the same gag and Van, from Atlantic City, wrote him a letter, a copy of which is reproduced herewith:

ATLANTIC CITY, N. J., Aug. 26.

Mr. Frank Tinney,
Apollo Theatre,
New York, N. Y.
My Dear Tinney:

I was very much surprised to read in the criticism of Mr. Hammerstein's show, "Daffy Dill," to find that you are using the Ford joke from the act of Mr. Corbett and myself. I wired both you and Mr. Hammerstein regarding the elimination of same. I have no doubt but what Mr. Hammerstein instructed you to "cut it out," but, as I remember, the old saying "that it is a hard job to teach an old dog new tricks," I suppose you were unable to do so without disrupting your entire performance.

In view of the fact that you have paid no attention to my wire, and, as you are making use of my brains, I consider that Mr. Corbett and myself have royalty coming to us, and, as I have just written Mr. Hammerstein, we have decided upon a very unique way of collecting same. Mr. Corbett will collect from Mr. Hammerstein and I will collect from you.

We are playing at the Palace Theatre next week, August 28, and I think it would pay you to come in and watch our act again. You may see something else in it that you would like, and I am sure for a satisfactory remuneration we could come to some understanding. I have lots of good ideas, and, as your brain seems to be a trifle numb at the present time, I think it would pay you to look us over. There will be quite a few other acts on the bill. They might have something that you would like. I hope to have the pleasure of seeing your performance some night next week, and, if there is anything in it worthy of our act, I am sure you will have no objection to our using it, as I have always heard that you are a good, open-hearted, little fellow.

I trust you will accept this letter in the spirit in which it is written. In fact, I am sure you will.

I trust you will soon regain your good health and normal view of life. Mr. Corbett and myself will both be pleased to call on you at your theatre some evening during the coming week. Please leave word with the door tender to admit us as soon as we come.

Trusting you are enjoying your sunshine of life, I beg to remain, yours very sincerely.

"IRENE" OPENING ON L. I.

There will be two companies on tour this season presenting "Irene." The first company will open its tour at Hempstead, Long Island, on Thursday night. Dave Posner will manage it. The company will tour through the Eastern States.

FAY'S RE-OPENING

PHILADELPHIA, Aug. 28.—Fay's Theatre at Market and 40th streets, will re-open on Labor Day. The bill will be a picture and six vaudeville acts.

AMUSEMENT CO. FAILS

The Eastern States Amusement Company, Inc., of No. 245 West 47th street, which conducts amusement enterprises at carnivals and amusement parks filed a petition in bankruptcy last week, listing liabilities of \$8,200 and assets of \$10.

FRIARS TO DINE CANTOR

The Friars' Club members are to give a complimentary dinner in the clubhouse to Eddie Cantor on Sunday evening, September 17.

"SALLY, IRENE AND MARY" STARTS

ASBURY PARK, Aug. 28.—"Sally, Irene and Mary," is a sumptuously but tastefully mounted musical show with pretty girls, tuneful music and bright clever lines.

Based on the three big musical comedies whose names it carries, the piece is a musical extravaganza extraordinary and by far the best musical entertainment seen in many a day.

It is a long piece in its present form, in fact too long and a number of the scenes will doubtless be eliminated before the show gets into New York.

The story is interesting and tells of a theatrical manager who in a stroll down on the lower east side discovers dancing to the music of a hurdy-gurdy three girls in whom he sees decided talent and starts them along in the world of theatricals. So successful are they that in a record breaking time they all become famous, and are the stars of the musical comedies "Sally," "Irene" and "Mary."

The search of Jimmy Dugan, an east side boy, for "Mary," who since she left her early home has become lost to him is the beginning of the action of the piece and his long search which in the end is successful.

The show is finely staged, there are some catchy melodies and comedy aplenty to amuse.

In the cast are Josie Intropodi, Clara Palmer, Maude Odell, Dan Sullivan, Helen Morn, Kitty Flynn, Allen Gerard, Eddie Dowling, Stanley Ford, Louise Brownell and others.

The book is by Eddie Dowling and Cyrus Wood, the music by J. Fred Cootes and the lyrics by Raymond Klages.

The show plays this week at New Haven and comes into the Casino, New York, on Labor Day, September 4.

COHAN TO DO THOMAS PLAY

George M. Cohan's next production will be a play by Augustus Thomas called "The Song of the Dragon." It is taken from John Taintor Foote's story.

"CAT & CANARY" FOR LONDON

Kilbourn Gordon will sail for London on Sept. 2, where with the firm of Goldsmith and Malone he will produce the "Cat and Canary." With the production of the London company three companies will be presenting the piece.

SUES WIFE FOR DIVORCE

LOS ANGELES, Aug. 28.—Carl Gantvoort, a former grand opera singer and who is at present appearing in motion pictures, filed suit for divorce last week against Annie Gantvoort, his wife, an actress, charging her with desertion.

RENAULT IN "PASSING SHOW"

Francis Renault, the female impersonator, will be one of the stars in "The Passing Show of 1922," which will follow "Spice of 1922" into the Winter Garden.

NEW COAST HOUSES FOR MOROSCO

SAN FRANCISCO, Aug. 28.—Oliver Morosco will add two more theatres to his coast chain. On Sept. 1 he will take over the State Theatre in Sacramento and the Casino in Oakland.

ROSENFELD HAS NEW PLAY

"Forbidden" is the title of Sydney Rosenfeld's new play which is to be produced by John Cort early this fall. It goes into rehearsal within the next few days.

LEAGUE CONVENTION DELEGATES

Serg't Glenn Condon, editor of *Vaudeville News*, and Major J. O. Donovan, of the V. M. P. A. office, both officers in the National Vaudeville Artists' Post No. 690 of the American Legion, are the first vaudevillians to be elected as delegates to the State Convention of the American Legion to be held in Syracuse next month. As there are but forty-seven delegates selected from 150 posts, it is considered an honor to the profession that two of its members have been elected.

PICTURE THEATRES IN SCRAMBLE FOR AUDIENCE PULLING ACTS

Big Slump in Business Sends Managers on the Hunt for Attractions That Will Draw—Agent Makes George M. Cohan a \$10,000 Weekly Offer

Big picture theatre managers outside of New York are now at their wits end to discover some sort of act or attraction that will again draw the big old-time audiences into the houses. The slump which has prevailed in all the amusement places appears to have hit the picture houses particularly hard, and the managers are seeking in all directions for acts of some nature that will again get the big film houses into the public favor.

The slump does not seem to have hit New York hard, as a number of the big Broadway houses are doing excellent business, but this does not prevail throughout the country.

Out of town exhibitors declare that the reason that New York picture houses are doing so well is on account of the big influx of visitors each day, and that takes care of the attendance which is not made up of the New Yorker.

Agents have been approached many times recently, asking for particulars regarding vaudeville acts and a number of the houses have already put in acts.

One of these agents who can book an act in the big film houses for a period of ten weeks, after consultation with his superiors, went out with the expressed intention of rounding up some of the biggest attractions in the country for his houses. After much effort and great diffi-

culty he finally got in touch with George M. Cohan after reading that Mr. Cohan might give up producing.

By some lucky break he got into the Cohan offices and saw George, himself. Realizing that any action he took with the actor-manager would have to be speedy, he removed his hat and broke into his speech, which, by the speed displayed, indicated that he had rehearsed it carefully. "Mr. Cohan," he said, "I represent a string of ten big motion picture houses outside of New York. We want a big attraction to play a week in each house, and believe, if you are at liberty to accept a proposition, we have a good one. Here it is. We are prepared to pay you \$10,000 a week for the ten weeks. We will deposit the entire amount in any bank you may name before the engagement begins. You can draw each week's salary in advance or half of the entire amount deposited if you wish. This may not sound like good business, but we want to engage you. You can do any sort of act you wish, the whole thing is up to you. What do you say?"

Gasping for lack of breath the anxious agent awaited the answer. Cohan laughed. "You made a good fast speech," he said, "now you can take the air; but you can at least have the satisfaction of knowing that you handed me the best laugh I have had today. Good-bye."

WANT PLAYS FOR TENT SHOWS

Complaining of the high royalty fees authors exact from stock, repertoire and tent show managers, a tent manager from the middle west, in a letter to Frank Gillmore, executive secretary of Equity, asked that the play reading committee of Equity Players turn over to managers in this class such plays read which might not be suitable for metropolitan production but be "the very thing for the tent and rep. manager in the West and South."

This letter is only one of several received by Equity from such managers who find that the fees demanded by authors for former New York successes are exorbitant and out of all reason. The small stock, rep. and tent show manager is often forced to pay more, in terms of actual percentage of receipts, than the original producer.

In a number of cases, it has been found, tent show managers, unable to pay the high royalties, have become "play pirates," using, with a possible change of title, the manuscripts of well known plays without paying any fees whatsoever to the authors.

RELIEF FOR RUSSIAN MUSICIANS

The Society for the Relief of Musicians in Russia has been organized with headquarters at 251 West 112th street, where they invite the cooperation of all those who are interested in the perpetuation of Russian music and the possible saving of human life.

For some time past the violinists and celloists in Russia have been forced to use rope treated with tar in place of the ordinary strings as gut was unobtainable. Food and clothes, as well as instruments, are being shipped, in the smaller centers the society working in conjunction with the American Relief Administration.

7TH SEASON FOR BRADY SHOW

"The Man Who Came Back" will open its seventh consecutive season this Saturday at Stamford, Conn., under the management of William A. Brady. The company will tour to the Pacific coast. Robert Armstrong is featured in the cast.

ATLANTA'S LITTLE THEATRE

ATLANTA, Ga., Aug. 28.—The Little Theatre Guild of Atlanta (Ga.), has just presented three one-act plays to a capacity house last week at their new home at Cable Hall. They were directed by W. Ben Atchison, a veteran director, formerly with Goldwyn and Fox. The Guild has presented an evening's entertainment each month since its organization and has a number of plays written by Guild members under consideration for the next month.

The Guild was organized by a group of eight people less than a year ago and the growth since then has been remarkable for their are over one hundred members, all interested in some phase of the production. Mrs. Earl Sherwood Jackson is general dramatic director. The Guild now has a full equipment of scenery, curtains, props, and lights, these having been made by the members themselves.

TOO YOUNG TO MARRY

SYRACUSE, N. Y., Aug. 28.—A demand by the city clerk that they produce the birth certificate to establish the age of a bride-to-be played havoc here last week, with the matrimonial plans of Doris Ethel Bachman, sixteen, step-daughter of Martin Lynch, a vaudeville actor, and Donald Tiffany McAvoy, a Boston Tech. student. Miss Bachman first gave her age as eighteen, but later confessed to being sixteen, and McAvoy in turn admitted that he was much younger than twenty-one, the age he gave. Miss Bachman claims to have been a member of the "Greenwich Village Follies." The marriage was then postponed.

LEE HERRICK IS DEAD

BRIDGEPORT, Conn., Aug. 28.—Lee Herrick, of New York, a well known stage director, died at the Bridgeport hospital on Saturday. He has offices in the Knickerbocker Theatre Building, and has for many years been identified with the staging of numerous musical shows, cabaret revues and vaudeville acts. Herrick has also been associated with the production of several legitimate attractions in addition to a large number of road shows.

COLORED REP. THEATRE TO OPEN

CHICAGO, ILL., Aug. 28.—Raymond O'Neil, for a number of years connected with The Playhouse, of Cleveland, has come to Chicago where he is planning a repertoire theatre for colored folks, with the aid of public spirited citizens backing him.

The colored company is partly assembled and include both professional and amateur players. They expect to start some time in October, and will probably acquire a small house on the mid-south side. The plays promised for production are out of the ordinary for stock companies.

One of the plays will be Shakespeare's "Comedy of Errors," staged as if in an American circus tent, with a jazz band. None will gainsay the originality of this idea, whatever way it turns out. Other Shakespeare plays as well as famous European authors' works are also listed for production.

Another fantastic idea being planned is the production of "Everyman," in an entirely new style, with the opening scene a "black and tan" cabaret, into which death stalks. Other plays of foreign authors whose works have never been produced in this country will be put on.

Raymond O'Neil has made a study of the theatre abroad, especially in Germany and Russia. He was with the Moscow Art Theatre for many months. His ideas of play production are considered radical but not high-brow. If his plan works out he will have the only first class colored repertoire theatre in the world.

"SPICE" CLOSING ON SEPT. 9

"Spice of 1922" the musical revue which for the past eight weeks has been playing at the Winter Garden closes its engagement on September 9 and goes to Philadelphia where it will be seen at the Forrest Theatre.

The revue played Philadelphia for a week before coming into New York and did such a big week's business that the return engagement was decided upon. From Philadelphia the show goes to Boston for a run.

NEW THEATRE FOR SCRANTON

The M. E. Comerford Amusement Company which operates sixty-five theatres in Northern Pennsylvania and Southern New York will erect a new theatre at West Scranton, Pa. The house will be ready to open about Christmas. The new project will play vaudeville and pictures.



TAMEO KAJIYAMO

Opens in Minneapolis Sept. 3, at the head of an ideal vaudeville bill, composed of six acts especially selected by that eminent booking manager, Mr. Edgar Milne.

On the eve of his departure for the Pacific coast via Pantages Circuit Tameo Kajiyamo wishes to extend his heartfelt wishes to everyone. Including those who are responsible in denying him the place he deserves in vaudeville. To Mr. Alexander Pantages:

"A FRIEND IN NEED
IS A FRIEND INDEED."

EQUITY HEAD BACK FROM EUROPE

John Emerson, president of the Actors' Equity Association returned last week from his European tour, after spending five months on foreign soil investigating movie conditions. Speaking of the theatrical outlook generally in Europe, Mr. Emerson said:

"The theatre in all the European countries is still suffering from the ravages of war. There has been a great improvement during the last two years; but the European stage is still far below its pre-war standard. In Germany and Austria and in Italy the falling off is particularly noticeable, due largely to the lack of money for the encouragement of the writing of plays or the making of fine productions. In England the theatre is gradually coming back to its former fine position.

"The French, with their extraordinary resiliency, have gone furthest in regaining their old brilliancy and vigor. Some of the performances of the Comédie Française and a few other of the better theatres were as fine this season as they have ever been at any time. Here again, however, there are very few new writers of any great promise.

"In fact, my five months of theatre-going in Europe have increased enormously my faith in the future of the American stage. Even today our theatre is, in many ways, far ahead of that of any European country, and I have every reason to believe that the American stage is in a process of development which will place it in the forefront of the entire world.

"The actors in all the countries of Europe are thoroughly organized, as they should be. In several countries the union shop is in successful operation and is accepted by the managers as a matter of course. It will probably be put in operation in England this Winter.

"THAT DAY" GOING OUT

"That Day," a drama of the triangle type, but of unusual treatment, by Louis Ansperger, which was tried out in Asbury Park several weeks ago by the Belmont Theatre company, is being cast with a set of professional players and will be seen shortly in New York.

The play created considerable interest being that it was programmed a "dramatization of the spiritual significance of the insignificant and chanceful." It is a vehicle that will appeal to those interested in sex and domestic problems. The sex angle does not dominate the play to any great extent, but spins out the triangle story beyond the usual divorce court ending, for the death of the wife prevents the court action. In the meantime the other woman in the case has been convinced of the faithfulness of the man and gives him up. Then she marries another man who has loved her long and well, and seemingly happy until "That Day" arrives with its complications.

Several dramatic scenes are in the play during which man and woman argue on the rights of each. Bits of comedy help enliven the action and speed the play to the happy ending.

BOLM WITH CHICAGO OPERA CO.

CHICAGO, Aug. 25.—Adolph Bolm, one of the most noted Russian ballet artists, has been engaged by the Chicago Civic Opera Company as ballet director. Mr. Bolm was one of the stars of the Imperial Opera of Petrograd and a star and stage director of the Serge de Diaghileff Ballet Russe when it toured this country in 1916. Mr. Bolm will become a permanent resident and head a new school of ballet here.

NORA BAYES SHOW REHEARSING

"Queen o' Hearts," the new musical comedy in which Nora Bayes will be starred by Max Spiegel, is now in rehearsal. The cast includes Hugh Chilvers, Harry Adler, Lorin Baker, Arthur Uttry, Max Hoffman, and Jeannette Wilson. The book is by Frank Mandel, the lyrics by Oscar Hammerstein, 2nd, and the music by Lewis Gensler and Dudley Wilkinson.

EQUITY ASKS P. M. A. TO JOIN IN FIGHT AGAINST STAGE CHILD ACT

Dramatists Guild and P. M. A. Asked to Help in Plans to Prevent Proposed Legislation Which Will Bar All Children Under Eighteen from Stage

The Producing Managers' Association and the Dramatists' Guild were asked last week to join with the Actors' Equity Association in the fight against the legislation prohibiting employment of children on the stage, which will result if the proposed Federal amendment to the Constitution making it illegal to employ children under eighteen years of age is passed. This proposed amendment, introduced by Senator McCormick of Illinois, is sponsored by the American Federation of Labor. Two weeks ago Frank Gillmore, of Equity, paid a visit to Washington for the express purpose of finding out the view of Samuel Gompers and the Federation on the question of stage children. Mr. Gompers made it clear that he did not think the stage should be closed to children.

In the letter sent to the Dramatists' Guild and the Producing Managers' Association, which was written by Frank Gillmore, it was stated, in part, as follows:

"As you doubtless are aware, several of the States have passed, or propose to pass, legislation which practically prohibits a child on the stage. Congress will also be asked to pass a joint resolution proposing an amendment to the Constitution of the United States, relative to child labor. This joint resolution was introduced by Senator McCormick, has been read twice and referred to the Committee on the Judiciary.

"We believe that you will be equally interested with us in this matter, and therefore ask for your endorsement and a

promise of assistance in whatever steps we may jointly decide to take. Our efforts will be effective only if we co-operate.

"It would, of course, be necessary for us to advocate certain safeguards, so that the education of the stage child shall proceed normally. This can be done through the medium of the Professional Children's School, which is under the supervision of the New York Board of Education. This, and other details, can be best discussed at a meeting."

Thus far, Equity has received no answer from either the Dramatists' Guild or the P. M. A., on the request of co-operation in the fight on the legislation against stage children, but it is expected that full acceptance of the proposal to meet with Equity and work together against the Congressional bill will be forthcoming this or next week.

The proposed amendment would prohibit or limit the employment of all children under eighteen years of age. While it is essentially directed against the employment of children in mills, factories, stores or mines, it makes no allowance for stage work in its present form. It is generally admitted by the best known educators that the stage child really progresses more rapidly in schools than the average child, and that the stage work is really more like play to it. With Federal control of the employment of all under eighteen years of age, a considerable number of minors in the theatrical profession would be affected.

WAGE SCALE STILL UNSETTLED

Absence from the city of union officials for the past two weeks has prevented the settlement of the road scale for stage hands, and from present indications the season will be well on its way before negotiations are completed. The settlement has been in the hands of the Labor Committee of the International Alliance of Theatrical Associations and Executives of the International Alliance of Theatrical Stage Employes and Motion Picture Operators.

Although all concerned are agreed on the point of the question's importance there have been but two meetings between the negotiators as a result. The prospects are that the old scale which expires September 1, will be continued temporarily. Changes in the wages paid the road stage hands are not expected to be made, but important changes in the working rules have been asked by the managers. It is over these requests for concessions that there is likely to be considerable debate.

Local wage scales in most cities have been settled, exceptions, however, are reported from Philadelphia and Cincinnati where managers and local stage hands' unions are having trouble over new scales. In both cities the managers have asked for reductions.

In Boston there is trouble over new scales between the managers and both the local musicians and stage hand unions. The labor committee of the I. T. A. has intervened in these negotiations and they are expected to be settled shortly.

GILLMORE ON VACATION

Frank Gillmore, executive-secretary of the Actors' Equity Association, left last week on a two weeks' vacation, accompanied by his daughter, Margalo Gillmore, who has been appearing all season in the Theatre Guild success, "He Who Gets Slapped." In the absence of Miss Gillmore, her part in the tragedy is being played by Martha Bryan Allen, who played the New-Born Child in Shaw's "Back to Methuselah."

FIRE DESTROYS THEATRE

Houston, Tex., Aug. 28.—The Star Theatre in this city, which plays vaudeville and pictures, was destroyed by fire last week. The fire broke out about three o'clock in the morning. The damage is estimated at \$100,000.

EVANSVILLE STRAND TO PLAY

EVANSVILLE, Ind., Aug. 28.—The Strand Theatre in this city is to play vaudeville and pictures during the coming season with the acts being booked through the B. F. Keith Exchange.

"ENDLESS CHAIN" IS CLEVER

ROCHESTER, N. Y., Aug. 28.—"The Endless Chain," a new comedy by James Forbes, opened here last week by way of breaking-in before going to New York where it will be seen at the Cohan Theatre shortly.

Events in the lives of a young couple for a period of two months, after they are prevailed upon to go to New York and stay at an expensive hotel in order to sell more bonds to "an endless chain" of customers, is the story of the play.

The young couple are Amy and Kenneth Reeves, and through a well meaning friend Nellie Webb, they move to the city. She explains to the couple that they would meet thousands of new people every week and so have a large acquaintance among whom to sell bonds which is the husbands' way of earning a living. It turns out however, that the "endless chain," is a chain of debts that Amy is forced to contract in order to keep up with her new friends. In other words the wife spent more money than the husband earned selling securities.

A villain is also in the plot in the person of Nellie's husband. Nellie has planned that Andrew Hale, a western business man should be the master link of the chain. Hale is looking for a New York manager for his firm, and he is honestly interested in both the Reeves. But a poisonous sentence dropped by Amy's husband who is a first rate rascal, misleads Hale and he misunderstands Amy's motives. In fact Amy is noted for getting into predicaments wherein her motives are misunderstood and Nellie also has the faculty of giving the wrong advice at the right time. Between the two women who continually mislead Hale, the latter loses his faith in the honesty of the young couple, and sends Amy's husband out on a trip to his western office and then makes love to her. The job at the western office for her husband is one thing that Amy has wanted to happen and it happened.

NO ORCHESTRA FOR SIX YEARS

The report that union musicians had objected to the plans of the Equity Players, Inc., not to use an orchestra for the plays to be produced at the Forty-Eighth Street Theatre this season, was energetically denied on Monday at the offices of the new producing organization. It was stated that there has been no house orchestra at the Forty-Eighth Street for the past six years, so that the published statement to the effect that the objection had been made by the "theatre orchestra" could not be anything other than false.

There is no orchestra pit in the Forty-Eighth Street Theatre, and it was said at the Equity Players office that the opportunity to rent the theatre for a musical production had been lost because of this fact. The only dramatic production that has played the house in the last few years to use an orchestra for incidental music was "The Storm." No other production since, outside of "The Plantation," the colored show which closed at the theatre two weeks ago, has used music.

As the Equity Players is absolutely non-commercial and is financed by people who will not receive any financial returns from their investments, the officials of the organization felt that they could not do otherwise than economize in the matter of incidental music just as other producers have, it was stated to a CLIPPER reporter.

"CHARLATAN" GOING OUT

"The Charlatan," Adolph Klauber's mystery play which ran for several weeks in New York last Spring is going on the road this season and opens at the Walnut street, Philadelphia, on September 4.

"UP IN CLOUDS" OPENING

Joseph W. Gaites' production of "Up in the Clouds," will open in Newark, New Jersey, on September 4. In the cast will be Dorothy Curtis, Malino Lesteter and Gallagher, and Jane Victory.

THURSTON GETS SPIRIT MESSAGES

Howard Thurston, the magician, once a scoffer and cynic in matters pertaining to spiritism, is the latest to announce his belief in the transmission of messages from inhabitants of the unknown back to earth.

Thurston says that he has picked up code messages flashed back to earth, and that he has taken them from the air with a machine he himself invented. He does not describe the apparatus beyond saying that it records dots and dashes which are undoubtedly a part of a telegraph code, and will conjure up visions of faces of men and women dead and gone long ago. These faces, he says, are seen but vaguely.

"Due to my profession, I refused to believe for years," said Thurston, in explaining how he got "conviction." "I could duplicate some of the lesser feats of the spiritualist mediums and took an ironic view of the whole thing.

"But my latest experiments convince me we are being approached by some unearthly force which seems to be trying to get or give information. In my recent tests I was astounded by the presence of some very definite supernatural influence, which seemed to be attempting to send some message to or through me.

"My invention is a sort of semi-radio affair. I could not read the messages, which were in what might be called a telographic code, and Sir Arthur Conan Doyle was not able to decipher them either.

"I have arrived at the conclusion that many of the planets are inhabited by beings spiritual or physical, similar to us in mentality. I am convinced that ultimately they will make us understand them.

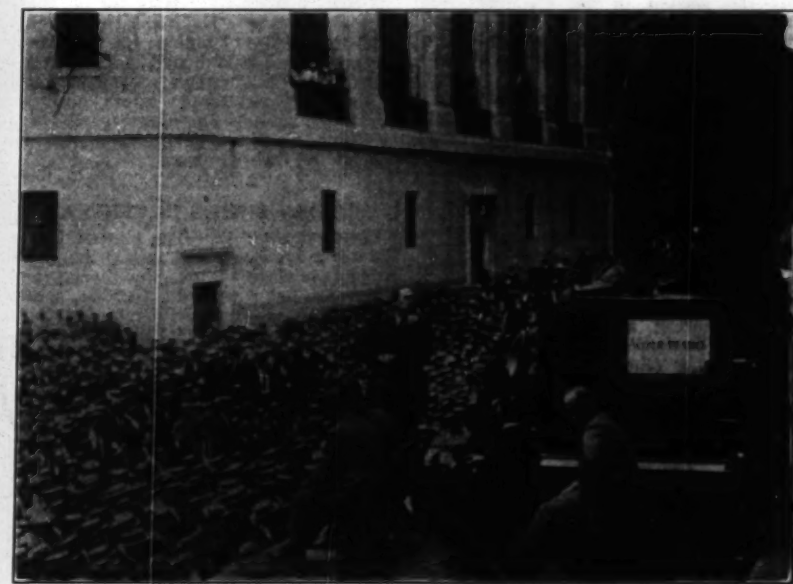
"Mind you, I am not a convert to spiritualism of the type professed by Doyle, Lodge and Hyslop, but I do not believe a highly sensitized person can concentrate and at times receive spirit communications."

SAVAGE BACK WITH PLAYS

Henry W. Savage, the producer, has returned from Europe and stated that he has brought back with him three new pieces. Two of them are musical shows which he will produce during the coming season.

COHAN SHOW AT HUDSON

With the opening of the regular season at the Hudson Theatre, and with the beginning of his lease of that playhouse, which will occur on Wednesday evening, August 30th, George M. Cohan will present his new production, entitled "So This Is London." The piece was written by Arthur Goodrich. The cast of the play includes Lawrence D'Orsay, Edmund Breese, John L. Shine, Donald Gallaher, Lily Cahill, Leah Winslow, Marion Grey, Marie Carroll, John M. Troughton, Edward Jephson, Leonard Vivian and Joseph Guthrie. The piece has been staged by John Meehan.



Paul Whiteman playing on the steps of the U. S. Sub-Treasury building for the benefit of the Israelite Orphan Asylum, Jimmy Flynn is singing

VAUDEVILLE

LOEW UNIT SHOWS OPEN

PALACE, BROOKLYN, SEES FIRST

The first of the Loew units opened for a tour of that circuit at Loew's Palace Theatre, in Brooklyn, under the title of "The Manicure Shop," and will be followed next Monday, Aug. 28th, by the second, which will be called, "You'd Be Surprised!" "The Manicure Shop" will play Loew's Avenue B during the second half of this week, and the "You'd Be Surprised!" unit will also open at the Palace on Monday and play the second half of next week at the Avenue B.

Both units were produced by Lew Cantor, and were staged and written by Cantor and Herman Ruby. Four vaudeville acts are in each unit, making one act less than the regular Loew vaudeville bill consists of. "The Manicure Shop" includes Brosius and Brown, May Frances and Dot Marshall, the Sherlock Sisters and Clinton and Mabel Walzer and Eddie Dwyer. In the cast of "You'd Be Surprised" are the Lampinis, Dave Birnie, Dorothy Vermont and Louise Bowers, Jason Mason and Fay Cole, and Clayton and Lennie.

While one act is eliminated from the bill by the units, there has been sufficient work arranged for all the acts together, to make up for the time which the fifth act would ordinarily take, all the acts working in special bits, in addition to their specialties.

These units have thus far been booked only in the New York houses, but will in all probability play the entire Loew Circuit should they prove successful in the city houses. Other units will also be produced by other agents connected with the Loew Circuit, should the reception of these two show that they are wanted by the public.

NEW BOOKING FIRM FORMED

CHICAGO, Aug. 25.—Louis Holleb formerly manager of the Sam Kramer office, and Harry Santley, formerly manager of the Mike Levy office, both in Chicago, have formed a partnership to book acts. They have been granted franchises on the Pantages, Marcus Loew (Western) and all the other independent circuits. They will be located in the Woods Theatre Building and will be known under the name of Holleb and Santley. Both boys are well known and liked among the booking managers and others in the theatrical field in the windy city.

SOPHIE TUCKER STARTS TOUR

Sophie Tucker, who returned from England last week, will open a tour over the Keith line at the Columbia Theatre in Far Rockaway on Thursday, August 31. Miss Tucker will have two pianos on the stage when she appears, one to be played by Ted Shapiro. The act will be seen at the Palace in four weeks.

BORO PARK OPENS MONDAY

The Boro Park Theatre, in Brooklyn, will re-open for the season on Labor Day, playing its regular policy of split week vaudeville and motion pictures. It is booked independently, and was originally a Keith-Moss house. The house was sold last year.

JEAN ACKER IN ACT

Jean Ackers, the motion picture actress, who was the first wife of Rodolph Valentino, is now preparing a sketch in which she will play in vaudeville. Lewis and Gordon will direct the tour of the act.

FOUR N. Y. KEITH RE-OPENINGS

The re-opening of four Keith houses will mark the start of the season on Monday, September 4. These houses are the Royal, Alhambra, Moss' Flatbush, and the Rivera. This will leave the Colonial Theatre as the only one to be re-opened, the date for new season to start at this house being scheduled for September 18.

The Royal will feature a vaudeville version of "The Storm," for its headline attraction, with the supporting bill including Bert Gordon and Gene Ford, Snow, Columbus and Hector, S Jay Kaufman's playlet, "The Letter-Writer" (to be presented with a new cast by Lewis and Gordon, Glenn Anders have left to rehearse in a production), Holland and Oden, Haney and Morgan and Yost and Gladys.

At the Alhambra, Ivy Shilling, in a new George Choos production, with a supporting cast of twenty-nine people, called "The Realm of Fantasy," including Frank Ellis, will head the bill, which includes Harry Holman and Company, Duffy and Sweeney, Edith Clasper and Company, Moody and Duncan, Dixie Hamilton, and the Garcinetti Brothers.

Howard and Clark will headline the opening bill at the Rivera, for the first half of the week. The Flatbush, which will play six acts and a feature picture for a week stand, will have for its main attractions Ted Lewis and Band, Joe Browning, and Fridkin and Rhoda.

The Alhambra and Royal are booked by I. R. Samuels, who also books the Colonial. Danny Simmons furnishes the vaudeville shows for the Flatbush and Rivera.

POLI'S PALACE OPENS SEPT. 4

BRIDGEPORT, Conn., Aug. 28.—Poli's New Palace Theatre at this city will open its season on September 4. The opening bill will include, Mae Murray, Raymond Hitchcock, Thomas Meighan, Alice Brady, Johnny Hines, Nita Nalda, Ann Pennington, Doralina, Montague Love, Virginia Pearson, Lew Cody, Hope Hampton, May Allison, Lou Tellegen, Zena Keefe and Anita Stewart.

VAUDEVILLE FOR CAPITOL

WASHINGTON, Aug. 28.—A new policy goes into effect at the Capitol Theatre here which has been the home of burlesque. Vaudeville shows are to be seen here, although the manager Jack Garrison, is not ready to announce complete policy.

"If the patrons of the Capitol don't want burlesque" he said, "we'll give them something they do want."

FREY & ROGERS ROUTED

Henry Frey and Dorothy Rogers, who have recently joined hands, have been routed for a tour of the Loew Circuit. They opened on their tour of the circuit at the Victoria on Monday. The route carries the act up to the latter part of March.

MARLINS HAVE NEW ACT

Jim and Irene Marlin returned to New York this week after completing two years' work in the West and Middle West. They are now rehearsing a new act in which they will open shortly on the Keith time.

TO HEAD LOEW UNIT

Stevens and Lovejoy have been engaged to head one of the units that will tour the Loew Circuit. This act played the entire Loew Circuit last season.

N. V. A. COMPLAINTS

Blanche King John has filed a complaint against an act known as "Driftwood," claiming that the latter is infringing on the title of her act.

ORPHEUM SHOW HAS NOVEL FEATURE

AFTERPIECE A PART OF BILL

The first vaudeville show with an afterpiece to play the entire Orpheum circuit will open in St. Paul during the week of October 22nd (Third-of-a-Century Week), headed by George McKay and Ottie Ardine. With McKay and Ardine will be Neal Able, Conlin and Glass and Carleton and Ballew. These four acts have been booked intact over the Orpheum circuit for twenty-five weeks, to play the same bills. Other acts on the bill with them will join in the afterpiece in each house where the acts play.

These bookings are the result of an afterpiece which McKay and Ardine introduced on their Orpheum tour last season and which scored such success that a decision was made to duplicate it this season, not only with McKay, but with several other acts to be booked over the circuit with other shows. Last year, Neal Able also appeared in McKay's afterpiece, in addition to the Quixey Four and the Juggling Nelsons.

The effects of the new afterpiece headed by McKay and Ardine this year will be watched closely by the bookers of the Orpheum Circuit, and if the results are as satisfactory as they are expected to be, other afterpieces, headed by other attractions will be booked over the circuit.

ACTS TO MAKE WORLD TOUR

Bailey and Cowan, with Estelle Davis, opened for a tour over the Orpheum Circuit at the Mainstreet, Kansas City, last week. On the completion of the tour, the trio will make another tour of the world, similar to the one they did two years ago. This time, Bailey and Cowan intend to take several acts along with them, and produce a revue in which all will work. Their tour will begin in Hawaii, from there go to Japan, Australia, India, South Africa and finally to England.

KEITH'S CLEVELAND DELAYED

Owing to the railroad strike, which caused a delay in the delivery of marble and other materials necessary for the completion of the new Keith theatre and sixteen-story office building in Cleveland, the opening of that house has been postponed from Labor Day, September 4th, to the latter part of the month, probably the third week. The theatre will play big time Keith vaudeville, and will be booked by Jack Dempsey.

SUNDAY SHOWS IN CENTRAL

CHICAGO, Aug. 25.—The Central Opera House at La Porte, Ind., which has been playing vaudeville shows for Friday and Saturday only, resumed Sunday shows August 27, playing a different bill Sunday from that presented Fridays and Saturdays. It is booked by the Carrell Agency.

NEW ACT FOR SARAH PADDEN

Sarah Padden is rehearsing a dramatic sketch called "A Little Pink" by Charles Sumner. Mr. Sumner is the author of the novelty pantomime "Uppers and Lovers" in the Ziegfeld "Follies."

"PIN WHEEL" FOR VAUDEVILLE

"The Pin Wheel," the Michio Itow dance revel which was seen a short time ago at the Earl Carroll Theatre and afterwards at the Little Theatre is being condensed and will be seen in vaudeville.

NASH MANAGING PALACE

CHICAGO, Aug. 25.—John J. Nash, manager of the W. V. M. A., has been appointed temporary manager for the Palace Theatre, which opens its new season tomorrow. William Roche, formerly manager of this house, has been appointed to a similar position with the new Harris Theatre.

The powers of the Orpheum Circuit are taking their time in the selection of the right man for this position. It will probably be six weeks before a manager is appointed. The Palace is the only Orpheum house in Chicago to play a two-a-day policy, the Majestic going into continuous performances beginning next Thursday.

After the season is under way the Orpheum people may switch managers and pick the Palace manager from among the present managers of their theatres. It was rumored that Earl Stewart, now in New Orleans, and formerly managing the Palace, would be brought back to Chicago, but this has been denied.

The temporary capacity of Mr. Nash at the Palace will not interfere with his regular duties as head of the W. V. M. A. office here. Mr. Nash is a very capable man and will no doubt have the Palace in fine running condition by the time a permanent manager is selected.

NEW AGENCY IN DETROIT

Al Leichter, for a number of years with the Shedy Vaudeville Agency, New York, and Mr. George Gould, formerly with George Choos Productions have opened offices in Detroit. They are now booking and producing musical comedies and vaudeville road show units. The first musical comedy production opened at the Broadway Strand Theatre, titled the "Models of the Surf," with Polly Salisbury, America's most beautiful bathing girl, winner of the first prizes at the Atlantic City Pageant. The production was exceptionally well received and played to large audiences. The office is the sole representative for Shedy Vaudeville Agency in the Middle West, and are now contracting with several of the Michigan cities to play their productions and vaudeville road show units.

ZELAYA BOOKED FOR RETURN

Zelaya, the pianist and psychologist, who bills his act as "Wit, Music and Philosophy," opened for a return engagement over the Orpheum circuit at the Palace, Chicago, on August 27th. Frank Conroy and George Le Maire also opened for a tour of the Orpheum circuit on Monday, in St. Louis. On the same bill, Le Maire will also do the "Dentist" act with Joe Phillips.

VINCENT'S SECRETARY TO MARRY

Etta Rodolph, secretary to Frank Vincent, the Orpheum circuit booking executive will be married on September 10, to William Isaacson, a wholesale fruit and produce merchant of Newburgh, N. Y. The ceremony will be held at the bride's home in Brooklyn.

SHEA'S COURT PLAYS PICTURES

BUFFALO, N. Y., Aug. 29.—Shea's Court Street Theatre, at this city, which plays vaudeville during the week is now playing motion pictures on Sundays. The Court Street house plays the same pictures that Shea's Hippodrome plays on Sunday.

MILLERSHIP-BRADLEY COMBINE

Florrie Millership and Wallace Bradley will be seen in the New York houses in a short time presenting a new act. Miss Millership was formerly a member of the Millership Sisters, while Bradley was a member of the act of Bradley and Ardine.

The two will be in a prententious song and dance revue.

VAUDEVILLE

PALACE

Bronson and Edward in "Nonsensical Absurdities" followed the news reel, creating considerable hilarity for an opener.

The second spot brought a talented brother and sister, Olga and Alan Parado, the former a "Miniature Galli-Curci" and the latter a "Paderewski Protege," who played and sang in a style that held the audience every minute they were on. The boy is an accomplished pianist, accompanying the girl, and also rendered several solos. Although but a mere slip of a girl, Miss Parado deported herself like a prima donna, her unusual voice of great range reaching high notes easily. The selections in their repertoire is particularly fitted for vaudeville, about all of them being familiar to the patrons.

Comedy act number two to appear was that of Jim Diamond and Sibyl Brennan in "Something for Sale," the offering going over unusually well. Incidentally, it seems to improve as it goes along. The girl's flapper character at first and later as a girl selling tags, combined with her partner's breezy manner, plus a song and a few of his steps, provided satisfying diversion.

Billy Sharp & Co., in the "20th Century Revue," is practically a new act and different in many ways than the act he was seen in last season by the same title. Some of the impersonations done in the last act are repeated, but most of the cast has been changed and their conceptions vary accordingly. Parts of this act are not as good as his former vehicle and again other parts are better. The violinists, Timberg impersonator, the jazz dancer, and the voice of the girl giving an impression of Karyl Norman all scored heavily. And, of course, Billy Sharp himself, who danced at the close of the act.

Another comedy act that gathered bushels of laughs was "The Bing Boys," John Miller and James Mack, whose style of comedy and sense of burlesque all but knocks 'em out of their chairs. Contrary to the usual rule of a comedy team like Miller and Mack, these boys can really dance and do not fake it. Where some teams have to put over a gag or funny piece of business for a laugh, this one gets the giggles by just striking a little different pose, in some instances, and when they do spring a gag or do something it's a wow.

The first half, and a lengthy one at that, was closed by Mrs. Sidney Drew in "Predestination," a domestic comedy, in which she is assisted by William Jeffrey and Mary Alda. Within a year we've caught the act three times, and Monday afternoon enjoyed it more than ever, much to our own surprise, and very much is the credit due Mrs. Drew, who has developed each little touch here and there until the act is now one of the most entertaining sketches of its kind on the circuit.

The second half was opened by Vincent Lopez and His Pennsylvania Orchestra in their fourth week at the house, doing the usual show-stopping stuff. The best of the songs done in the past were repeated, including "Suez" and an Oriental number played the first week, plus new radium effects showing up well with darkened stage, and "H. M. S. Pinafore." Lopez leaves a definite impression of a leader who came with an orchestra and was not satisfied with just playing music but adapted the combination the best possible way of making better vaudeville entertainment. Ideas, original and clever, are everything, and Lopez has ideas.

The next to closing spot brought still another great comedy team in the person of Billy B. Van and James J. Corbett in their spirited travesty, "The Eighteenth Amendment." Few comedians are lucky enough to get a straight man of Corbett's calibre; and darn few straight men are lucky enough to get a comedian of Van's type. His comedy flows along like the proverbial brook and with no apparent effort.

The Fearless Ce Dora closed the show with a sensational bicycle riding exhibition in a cage-like velodrome. M. H. S.

VAUDEVILLE REVIEWS

NEW BRIGHTON

Clouds in the skies, cool weather, but sunshine in the box office of the New Brighton Theatre. Monday afternoon's performance came after five consecutive sell-outs, and the attendance for the opening matinee of the new week was larger than it has been on any Monday afternoon that we have seen here. The bill was heavy on the dance end, with plenty of comedy served with it.

Rooney and Bent top the bill, presenting "Rings of Smoke," in which there are several new faces since we last saw the act, the band also being entirely new, with the exception of the pianist. The revue was the fourth act on the bill closing the first half, and making that portion of the show run about ten minutes past four, which is about a half hour later than usual. Maud Drury is the only one of the old cast left, and does her Irish character excellently. The Spanish girl is also very good, and a new French girl does the role capably. The dance team do one of the best waltz specialties to be seen.

Wells, Virginia and West, as usual, were the applause hit of the show. The trio are playing a return engagement at this house, having been on the opening bill of the season. They were switched from the second half of the show to the first half, which proved to be an ideal spot for them on this bill, although Buster West had to follow a very difficult Russian dance done at the finish of Lowery and Prince's act. The comedy in the earlier portion of the act drew plenty of laughs, West's likable personality seeming to be unable to miss. Virginia scored a riot with her solo dance, which contains the most difficult routine of steps ever done by a female dancer. Her song also went nicely. After giving Wells and Virginia their innings with their specialties, Buster followed it up and cinched the applause for the show with his solo, which starts where all other dancers leave off.

Florence Gast, last seen with Maurice Diamond, is doing an act entitled "Little Driftwood," in which she is supported by a singing quartet billed as Joe Scanlon and Pals, written by Cunningham and Bennett. Miss Gast is a very pretty blonde, who works in similar manner to Ona Munson, sings well, and does a jazz toe dance specialty which was sure-fire. The quartet sing well, but are inclined to be too loud on the solo work. The setting is pretty, but the act hasn't been produced or staged as effectively as it might have been. The opening is very weak, and an entire new finish could be used to much better results than the present one.

Downey and Claridge open the show with a comedy "bye" and skating turn, the male member of the team appearing in "tramp" make-up, doing a few Joe Jacksons for laughs. The girl also did a Russian dance, on skates which was very good.

Lowery and Prince were spotted second, and gave a good account of themselves in that position. The girl does a cute "boy" bit in one part of the act, in which some dance work was done with her partner, who gets quite a few laughs with some comedy and heavy applause with his individual dance work.

Al Herman appeared next to closing, and found his audience made to order for him, with his remarks about the other acts on the bill, and things in general.

The Ettiehannas closed the show.

G. J. H.

NEYSA McMEIN FOR VAUDEVILLE

Neysa McMein, the famous artist who draws most of the covers for the *Saturday Evening Post*, will be seen in Keith vaudeville, opening in October. Rose & Curtis will direct the act.

81st STREET

The Sensational Valentines in their novelty aerial acrobatic act opened the show and, unlike a good many so-called "dumb" acts, did more than serve merely as an introduction. They scored a solid unmistakable hit, and sent the show away to a dandy opening. Their work consists mostly of triple trapeze stunts, of various sorts, and the feature of their turn is what they term an "optical loop the loop." It is an exceptionally clever piece of balancing and requires much skill and control to perform. They did it as easily as though it were mere ground walking. It served to earn them a period of long and well merited applause.

Williams and Taylor, two colored boys, were second. In the language of vaudeville "they wrecked the show." These two boys can dance and no mistake about it. They open with a double eccentric soft shoe essence, in which they showed clever work and some new steps. The usual "competition" steps followed. But these boys have a bunch of new ones, and they just took the house by storm. They caused a riot. They step fast and furiously and don't waste time in stalling. They also have a few good laughs in the act. All in all, a very entertaining turn.

Ethel MacDonough offering a neat single turn, was third. Her act is entitled "Milady's Busy Day," and is designed as a travesty on the daily activities of the modern miss who need not toil to earn her daily livelihood, and whose time is spent in having a good time. It affords her opportunities to display a splendid and varied wardrobe, sing a number of songs, and also show her ability at winning laughs. Her material is clever, and for the most part original and incidental to her offering. She scored a personal and artistic triumph, if we may be permitted to say so, for not once did she overstep the bounds to get a laugh, and her personality scored emphatically. It was a pleasure to see her act again. It seemed to us that Miss MacDonough had somewhat of a cold. Despite this she went over very nicely.

Hampton and Blake, man and woman offering a conversational comedy turn, followed. The woman has improved about a thousand per cent since last we saw the act. She looks thinner, prettier, and seemed to work with more relish than formerly. She won the hearts of the audience, got plenty of laughs, and didn't have to over-exert herself to do so. She worked with a naturalness that was delightful and refreshing indeed. Her male partner also has improved. His attempts at humor were not so obvious as previously, and therefore more successful. Hampton and Blake have earned a position on the big time because they now have a big time act. A solid hit from the go.

Edith Clasper and Company, consisting of Charles Bennett and the Trado Twins, were next. Of course Miss Clasper is a clever and dainty little danseuse, but the Trado Twins are great. Bennett seems to be inclined to use a nasal tenor and strains for high notes painfully. He did one dance number with Miss Clasper. The Twins in their singing and dancing numbers took the house. Miss Clasper has good clothes, a pretty setting or two, and a generally pleasing vehicle.

Al Shayne, the "singing beauty," and his unbilled assistant closed the show with their hokum comedy offering and had little trouble in scoring an emphatic laughing success. Shayne was funny because he refrained from using Yiddish vulgarisms, and got laughs legitimately. His singing won credit and he had to respond to two encores. He gave a better show than ever the writer has seen him give.

"The Dictator," with Wallace Reid, was the feature.

S. A. K.

RIVERSIDE

Attendance here is rapidly increasing towards the mid-season size. The show for this week is a fast one, well balanced and played well. A few changes were made in the bill, with Lois Bennett being out and the Breen family filling in for her. Pinto and Boyle were brought up from the second half to the first, and appeared in the fourth spot.

Irene Franklin tops the bill with new material in the way of songs and costumes. Burton Green is absent, owing to illness. Instead of a pianist, Miss Franklin has the aid of our old friend who formerly directed the orchestra in Keith's Bushwick Theatre, Andy Byrne, a more than capable director, who knows his work and does it excellently. Miss Franklin opens with a novelty number about the spotlight, holding her cape open for the second chorus. This cape is lined with little mirrors which throw reflections on the audience, and makes a strong opening bit.

A "rube" girl number, who sings plaintively of her desire to "go home to New Rochelle," follows. Two swiny tunes are offered in a bathing girl number, Miss Franklin appearing in a blue bathing suit, with a cape and turban of darker blue, in the first, making a very pretty picture, and in the second as the bathing girl of 1893, getting big laughs on her costume and the lines of the number. The tale of a little girl who lost her dog closes. For encores she tells about the woman who worries over her husband who is a fireman in the Broadway hotel district, where it seems girls are always saved at night, with pink Georgette pajamas on, and gives an idea of why she worries when she leaves to the imagination of the audience how the girls look after the hose has been turned on those pink Georgettes. The tale of a "flapper" closes. Miss Franklin is as enjoyable as ever, but we missed the tale of the little girl who brought a present to her teacher. That number was a classic and still would be effective. She didn't do any of the old ones, though, for encores.

Billy Arlington and his company are still doing the "musician" act, which is also as funny as it ever was. Arlington is an artist in the line of burlesque comedy. When he does tragedy with a "tear in his voice," and one gazes at the tramp make-up, a laugh cannot help but follow. The supporting company is excellent.

A thorough artiste of a different type is Margaret Severn, whose dance offerings are simply the best seen in vaudeville in any act. This, mainly because of the wonderful poise, technique, and symmetry of motion, which she uses in all her numbers. The Benda mask numbers are novel, and wonderfully done. The Cansinos also shine with their Spanish dances, and Rubé Beckwith is very good at the piano.

Lydell and Macy were on next to closing, doing their "Old Cronies" act as the Confederate and Union veterans. Their characters are excellently done, but it seems to us that some new material would not be amiss, mainly because this isn't one of those acts which can go on season after season with the same lines.

Pinto and Boyle stopped the show with their "wop" comedy act on fourth. Pinto is a "jazz hound" of the meanest calibre with the banjo, and stopped the act himself with "Stumbling" and "Georgia," playing them as good as an entire orchestra. A novelty in the way of a "musical trunk" is introduced for an effective finish.

Burns and Lynn did fairly well in the second spot with an act consisting of hokum and hoofing. The dance work was very good and the comedy rather weak. The act seems as though the two haven't decided just what they want to do, dancing or comedy. If they built it up either way they'd have a better vehicle.

Barbette opened the show, doing a very good female impersonation and stunts on the tight-wire, aerial rings and trapeze, which are as sensational as any ever done.

G. J. H.

VAUDEVILLE

BROADWAY

Monday afternoon saw a crowded house at this theatre, the cooler weather and the excellent bill helping to pack them in. The bill suffers somewhat from having three man and woman acts following each other. Each of the acts is good in itself but a similarity in the turns does more harm than otherwise.

The bill opened with Brown's Dogs, a neat canine act which went over as well as these acts usually do.

Dixie Hamilton, in second position, again demonstrated what can be done with published numbers if you have the personality. Miss Hamilton is working every minute of the time she is on the stage and all of her work is effective. She uses only the latest of published numbers and so, to some of the audience, it is the same as if she were using restricted material. Miss Hamilton does all her work in one and without leaving the stage for an instant, and, despite this fact, the audience is satisfied and ask for more.

Veterans of Variety took up most of the time on the bill and were well received. The present generation does not remember most of these performers when they were in the heyday of their glory but they work well in spite of the handicap of age and sell their material with all the wisdom and experience acquired by age. There are four men and three women in the act, and, when they are all singing together their voices blend well and have a pleasing quality. When they sing solos only are the changes of time evident, but the showmanship more than makes up for any vocal deficiencies. Katie Boonie, Laura Bennett, Annie Hart and in fact, each of the seven performers, give again the songs or dances that made them famous when they were younger.

The next act was Cunningham and Bennett. This clever couple make the most of the rather suggestive situation of being on their honeymoon. Retiring is mentioned several times with actions on both their parts to show that the idea is anything but obnoxious to them. They work in front of a special drop and open the act with a special number recounting that they have just returned from their honeymoon and making the gag line the question by the man "isn't it" or "aren't they" and her reply "yes lovey." They handle this bit well and then go into a quarrel.

"The Intruder" is the old idea of working from the audience and then coming up on the stage. It is handled well and for a time has a good many people fooled. The curtain rises and a young girl is seen on the stage with her back to the audience, arranging some flowers. She suddenly turns around, notices the curtain is up, screams and runs off stage. There she is heard berating the manager for pulling the curtain before the act was ready to go on, explaining that the principals in the act have not yet arrived. She comes out in front to make this announcement and is interrupted by a man in the audience who says that if her act isn't ready she ought to give some other actors a chance. The man and his female companion start an argument which finally ends by them being invited on the stage to do their act. They are supposed to be a couple of cabaret performers and have to tell the orchestra leader whatever they want played. They stick faithfully to character. The woman has a good voice and the man is a good comedian.

Allman and Howard followed. This made the third man and woman team in succession and was a difficult spot for them. Allman has a good voice and makes a great straight. Miss Howard is one of the best looking and most beautifully formed young ladies on the stage.

Laura Bennett and Company closed the bill with some boxing, wrestling and jiu jitsu. She is to be commended for not grabbing off all the honors and a wee bit criticised for making the falls seem too easy.

M. H. S.

5TH AVENUE

(First Half)

At the Monday matinee this house had them standing both in the rear of the orchestra and the rear of the balcony. The show started fast and kept up its speed until the curtain dropped on the last act.

Martell and West, a man and woman, opened the show with a novelty juggling, contortion and acrobatic offering. The man opened the act with a bit of juggling, and then went into a routine of tumbling. This was followed by a clever piece of contortion work by the woman. The balancing work done by the man on the table was cleverly executed. His last trick, which he done on a trapeze, is a masterpiece. They went over well.

Adrian was on number two, with his usual hokum offering. The act is composed of four men. The straight opens with an orchestra bit and some chatter that gives way to a comedy recitation, after which the other three men are brought on. A comedy bit follows and the Italian character man sings a ballad in good voice. A number by the four closes the act. The comedy used in the act is all good for laughs and they had no trouble in getting them. The prop laugh used by one of the boys is always well planted.

Harry Holman and Company presented a comedy sketch entitled "The Failure." Although this is a comedy vehicle, the act contained pathos in spots. Holman is assisted by a man and woman. The laughs started to come from the moment the act opened. The story is one of present day life. Every member of the act handles the lines assigned them well, and the act took several curtains.

Grace Hayes came next. Miss Hayes received a reception when she made her entrance. She started with a popular number, after which she sang an Irish character number, followed by a "blues" song. She closed with a specially written number during which she introduced impressions of Marillyn Miller and Fannie Brice. She sang several encores. Miss Hayes is an artist to her fingertips. Her delivery is perfect, she knows how to wear a gown, and above all her wonderful personality winds its way right into one's heart.

James Doyle and Ethel Cavanaugh opened in a special set in "two" representing the interior of an apartment house. They opened with a flirting bit and then went into a routine of talk that gave way to a double number and dance. A single dance by each followed and after some more talk the back drop flies and they are discovered in a parlor, where they sing a double number on the style of "Love Nest," and close with a double dance. The act is staged beautifully and both members of it are exceedingly clever performers. Their talk is not gags but well routined patter that has to do with the act in general. The laughs were put over in good style. Both have good voices, and the act took four bows, all of which were legitimate.

Van and Schenck held down the next to closing spot and just "wowed" them. The very moment that the enunciations announced their names the applause came fast and furious. They opened with a popular "blues" number sang by both, after which they sang an Irish comedy number. One of the boys sang a Hebrew character number which was followed by a ballad and an Italian number. They tied it up cold after granting several demanded encores.

The Andrieff Trio, a trio of Russian dancers, closed the show to a good share of applause. All three are dancers of merit and they deserved all they got.

S. H. M.

HUBBS OPENS N. Y. OFFICE

Jack Hubbs, of the firm of Weston & Hubbs, Chicago booking agents, will open a New York office September 1 in the Gus Sun office in the Putnam Building.

AMERICAN ROOF

(First Half)

Gardner and Dunham, two men, opened the show with a horizontal bar offering. Both men are attired in clown makeup. Their work on the bars is all done in a most creditable manner and the little tinges of comedy that they use in various spots of the act are set properly and got laughs.

Stevens and Laurell, a man and woman, opened with a special number that gave way to a double dance. This was followed by some nifty stepping by the man, which gave the woman a chance to make a change of costume and she came back and sang a "tough" number, followed by a waltz clog dance which she rendered in wooden shoes. They closed with a double number, with each of them doing a single routine of dancing on a mat. Both are good dancers and they have fair voices.

Peggy Brooks was on number three. She opened with an Irish number, after which she sang a popular ballad in good voice. This gave way to an impression of Harry Lauder, followed by two comedy songs. She sang a popular number for an encore. The last number she did not know and had to instruct the orchestra to start over again after she was half way through the voice. It would be advisable for her to learn her numbers before presenting them to an audience. Aside from this she went over well.

Molino and Wallace is a man and woman, the latter playing the straight and doing all the singing and talking while the man is a pantomimic. The woman opens the act and is interrupted by the man crossing the stage. She talks to him but he pays no attention to her. A dance bit by the man follows, and the woman puts over a ballad in good voice. The man then does some clever tumbling, after which the woman sings a popular number and the man comes back in woman's attire for a burlesque dance and some more tumbling. The act is fast and scored.

C. Wesley Johnson and Company closed the first half of the show. The act is composed of five colored men, all of whom play musical instruments and also sing. They sang various popular numbers and played several jazz selections. Like all acts of this description, it is one full of pep and ginger and they had not the least bit of trouble in stopping the show for several minutes.

Nat Burns opened with a special number, after which he did various national dances, including eccentric dancing, waltz clog, Highland fling, Irish jig, Irish reel, Rube dance, essence, hornpipe and an impression of a drum corps. He took four bows.

Frey and Rogers were next. Henry Frey opened the act as a single turn and sang a comedy song, followed by some talk that is good for laughs. He is about to go into a second number when a commotion is heard off stage and the curtain is raised and Miss Rogers is discovered. She and Frey go into a routine of talk, after which the curtain is again lowered and he continues as a "single." Miss Rogers entered attired in street dress, and they go into a good routine of cross-fire talk, closing with a double number. They stopped the show and deserved to, for the act is "there."

Hart, Wager and Eltis held down the next to closing spot with some clever chatter and some real good harmony singing. The comedy used is well chosen and the act registered a solid hit.

Mykoff and Vanity closed the entertainment with a neat dance offering that more than pleased.

H. S. M.

WILL MORRISSEY SUE

Will Morrissey, now presenting a revue at Reisenweber's, was named as defendant in a suit brought last week by Edwin D. Pve, of 571 Lexington avenue, for \$145 alleged to be due since October 1, 1920. The papers in the action were filed in the Third District Municipal Court.

PALACE

(Chicago)

The Palace Theatre, the only Orpheum house here that plays two shows a day, reopened on Sunday afternoon to an audience that packed the theatre to the doors.

The Luster Brothers, in some remarkably well-executed feats of contortion, opened the show and were well received.

Frank Ward and his Dollies have a novelty offering, which started off well, but grew tiresome before the finish.

Mabel Ford and her dances were on too early and it really seemed unfortunate that an act of this standing should not have been given a further spot down the bill. Assisted by Golden and West, two versatile dancers, who scored a hit all by themselves, and her celebrated orchestra, Miss Ford scored a hit of big proportions. Few audiences have seen so much dancing in such a short space of time as the Ford act shows. Beautifully costumed and finely presented, the act is exceptional.

Zelaya, with his philosophy and psychology, plus excellent piano-playing ability, got many laughs. The act is a novelty.

Morton and Glass in their new act, "April Showers," scored strongly and were one of the successes of the bill.

The Wilson Brothers, in "The Lieutenant and the Cop," yodelled enthusiastically, but did not get much applause as a reward for their efforts.

Al K. Hall, in the comedy sketch, "The Sap," was a scream. His dance with one of the girls was a classic. It kept the audience in roars of laughter. He is ably assisted by Walter Pearson and another girl who was unprogrammed.

John Steel, the tenor, has selected a fine repertoire of songs for his vaudeville engagement and scored a hit of big proportions. Steel's voice is of beautiful quality and his singing is delightful to the ear. Richard Haveman's lions and tigers were a treat for those seeking a thrill and proved a good closer.

R. H. R.

STATE LAKE

(Chicago)

The second show at the State Lake Monday afternoon, the Le Rays working on trapeze and rings with special set, were good openers.

The Man Off the Ice Wagon in usual songs followed.

Butler and Parker, man and girl, are amusing.

Eddie Foyer, in his recitations, pleased.

It took Bobby Folsom, Jack Denny, and orchestra to put pep and life into the audience. Miss Folsom has personality and can sing "blues" well enough to please anybody. Two of the boys in the orchestra do a duet on instruments in a take-off of Gallagher and Shean. It went over big. All Miss Folsom's songs are good, but "Don't Stop Blues" was better than the rest.

Frank and Teddy Sabini are doing an act that reminds us of several others. The argument in the pit between Sabini and another Italian before going up on the stage has been done before. Frank Sabini carries the act along.

As a closer, Dave Ferguson and Company in types of Broadway did very well.

Two other acts not on this show were Conlin and Glebs and Joe Roberts.

B. H. A.

NEW VAUDE. THEATRE FOR DERBY

DERBY, Conn., Aug. 28.—I. J. Hoffman, owner of the Capitol Theatre in Ansonia, Conn., is erecting a new vaudeville and picture theatre at this city. The vaudeville will be booked through an independent agent.

VAUDEVILLE

JEFFERSON

(Last Half)

At least two big time acts put a little backbone in the bill for the last half.

Reno Sisters and Allen opened with a pleasing dance routine, and later violin selections.

Girard and Foley, two men, offered a straight buck and wing dance act that went over very well. Apparently the routine is new to the men, but they have some good steps and when they have had more work ought to make a fair to middling team.

In most two acts containing a man and woman, it is generally the man who does most of the work and the woman helps. In the act of Fisher and Hurst, however, it is the woman who takes the lead and puts the act over. Especially so in this case, for the man is supposed to be a comic. The woman has an exceptionally fine voice, an unusual personality that gets across easily, yet she dresses in a simple gown, and has to occupy the stage every minute the act is on. The offering is a rambling sort of affair and the man handed out a laugh or two with the style of material that could be replaced with newer stuff very easily.

Toto took things easy and stayed on about one and one-half the usual running time of his act, doing a few bits that are new to us and not in his act when we last saw him. One of the bits was done with the aid of a couple of Keystone cops and Toto did some stunts as an inebriate. For a finishing touch after going to sleep in the miniature bed he came out in "one" and danced, while the audience applauded its approval.

Jennings and Dorney, Englishman as a comic, and straight man as an American, did a cut and dried comedy on the usual style of an Englishman who can't see the point of a joke, which they overdo for more than half of their act. The straight man has a great voice, and it seems too bad for a team who are capable of better things to use such hackneyed material.

A vest pocket edition of Chauve Souris is "Yarmark," which gives excellent entertainment in the line of Russian songs and dances by a native company, all of whom are talented in either comedy, singing or dancing. (The act is reviewed under New Acts on another page.)

The next to closing spot with Sherman and O'Rourke was a success, owing to the comic who affected a dizzy character, a little too rough at times but probably all right for some houses. The comedy went over very well and the act was further strengthened at the close by a song done by the straight man and a dance at the finish by the comic.

Laura Bennett and company closed the show with their girl athlete novelty act, the girls giving boxing and wrestling exhibitions in an impromptu manner. At times they are apt to grow careless, however, and either fall or flop into position before their opponent has made a move toward them. Outside of that the husky young ladies provided novel diversissement.

M. H. S.

STATE

(Last Half)

Joe Kelso opened the show, with a rather novel offering. He started off with a bit of burlesquing with a banjo, from which he did not bring forth a sound, but merely kept the orchestra forte all the way through. After the banjo bit, he stalled through a juggling bit with a cane and silk hat. A trick in magic with a die was well done. A bit of dancing came next and was followed by the juggling of some Indian clubs. During the act he uses some talk that is well put together. He is versatile and did well opening the show.

Dodd and Nelson, two women, were number two. One opened with a number at the piano that introduced the other woman as a singer of records, and she came on and sang a "blues" number. A double harmony number gave way to a piano solo, after which Miss Dodd sang another number and they closed with a double number. Miss Nelson might remove her foot from the sustaining pedal once in a while as the music seemed like a jumble, due to the fact that she held the pedal down. They went over fairly well.

Jack Walsh and Company is composed of two men and four women, with Walsh holding up the comedy end of the act. Walsh deserves credit as he has taken a few of the sure fire bits that have been done in burlesque shows for a number of years and has blended them into an act. The women in the act do little, with Walsh and the straight man doing all the talking. A few numbers are scattered here and there during the action of the act. The act got plenty of laughs and went well.

Green and Burnett, two colored boys, had no trouble in stopping the show for several minutes. These boys both have good voices and they also put over a good routine of cross-fire talk that is full of solid laughs. The dice game is an artistic piece of work and registered.

Palermos Dogs, and troupe of trained canines, were next. They did several tricks and did each one with skill. The animals are well trained and did not miss a trick during the entire act. They scored.

Klein Brothers held down the next to closing spot. They are doing the same act that they have been playing around here all last season. They got laugh after laugh and at the conclusion of the act stopped the show.

Kola and Jackson closed the show with a novel acrobatic offering to a good share of applause.

S. H. M.

HAMILTON

(Last Half)

The heavy advance publicity done on "The Storm", which was the main attraction during the last half of the week here, served its purpose well, and on Thursday afternoon, the attendance was larger than any matinee here in some time, with an advance sale for the evening performances which made it appear that the house was going to capacity business for the rest of the week. The vaudeville show was also a very good one and played well. William R. McElwain, the orchestra director here, is back in the pit after several weeks' vacation.

The Faynes opened the show, the male member of the team doing some very good contortion work, while the woman sang and filled in with announcements about his work.

Juan Reyes, the "Cuban concert pianist," stopped the show cold in the second spot with three selections rendered excellently on a grand piano. His work will be reviewed in detail under New Acts.

Despite the handicap of a cold, Harry Holman put over his new act, "Failure," to big laughs and much applause at the last curtain. This will also be found under New Acts.

The Chung Wha Four, a Chinese quartette, scored with some very good harmony singing and some novel comedy bits. The solo work is good, and the steel guitar solo went over nicely. The "Old Oaken Bucket" bit which the quartette formerly did, is not being used in the present routine, although it could be to advantage. The novelty of four Chinamen doing Scotch songs and dances, in Scottish attire, served for a strong finish.

Jones and Jones, two colored chaps using extra blacking, also went over to a hit. The two handle their lines well, and drew plenty of laughs all the way through their act. It wouldn't be a bad idea, however, to tone down the raggedy clothes scheme somewhat, as one of them had his underwear showing through a tear in the back of his clothes, and entirely too much of his chest showing in the front.

Higgins and Bates, with Horace Bentley at the piano, closed the show. The girls have improved very much since we last saw them in the East, and are now doing solo work. Formerly the girls did double routines only. Bentley does very good work with the ivories. The girls are pretty, have set their act well, wear good costume, and have plenty of ability. They can hold a spot on a big time bill and make good easily.

G. J. H.

REGENT

(Last Half)

With a local "song contest" being held in addition to "The Storm" serving as headline attraction, the management put up ropes on Thursday night, in order to hold in the standees. Every seat in the house was occupied and about two rows of people were standing in the rear of the orchestra.

The Great Johnson followed the overture doing some sensational contortion work, which scored heavily. Johnson is probably starting a new style for acrobatic acts, in wearing a collar and bow tie with his tights. We don't remember any other act ever doing this, and the curious part of it is that it is done for comedy, doesn't look funny, in fact, makes his appearance so much neater.

Young and Wheeler, two boys in full dress attire, held the second spot nicely with some violin and piano work, the violin being featured. The boys play well, and sell their work effectively, but their selection of numbers could be better, and would bring more results than the present repertoire.

Wayne, Marshall and Candy are still doing "The Intruder," which found an audience made to order for such a type of act at this house. Every line pulled by the two while working in the act proved to be a sure-fire laugh, and the work on stage, including the songs and dances were heartily applauded. The act can't miss in a family theatre.

The Three Hamel Sisters, all appearing as very pretty girls apparently no more than fourteen years old at the most, sang and played instruments in a manner which almost stopped the show. They will be fully reviewed under New Acts.

Field and Fink were a laugh hit from start to finish. The Hebrew comedian got most of his laughs with the bit in which the girl slaps his face, and he follows it up with the line, "Luk-ow dere!" Some of the lines in the act are rather blue, especially towards the latter part of the act when the girl (supposed to be his wife), says, "I'm not going home to-night," and his reply, "Nichter am I, then. There's no use making a fool out of the room."

Jewell's Mannikins proved to be entertaining in closing the show, and was followed by the local song contest.

G. J. H.

CONROY AND LE MAIRE RE-UNITED

Frank Conroy and George Le Maire have re-united after a split of four years, and will open at the New Brighton theatre on Monday, August 14th. They will do "The Shooting Gallery" act, which George Le Maire did with the late Bert Williams in the "Follies of 1919."

23RD STREET

(Last Half)

Keith and Kernan, a man and woman, opened the show. This is a real novel offering, the man attired in an artist's smock making pictures out of various colored sand, on special aluminum huge framed easels. The woman plays the piano, and also whistles and sings. She has a good voice. This is a real good act that should meet with favor on any bill, for it is a novelty.

Arthur Lloyd was number two. He offers some comedy talk and does card manipulating and card magic. He also produces from his pockets cards, tickets, certificates, licenses, etc., of all kinds as called for by the audience. This is also a good novel act. He stopped the show for a few minutes, and justly deserved to do it as he certainly sent the work over.

"Cupid's Close Ups" was next. This act carries a special drop in "one," and also a special set in full stage. This is a comedy sketch, made up of two men and one woman. The act shows the treatment accorded a wife by her husband and vice versa as told to a mutual friend of both. The subject is well handled and played with laughs throughout the entire action of the piece. This is a real good act and it scored here.

Millard and Marlin, a man and woman, stopped the show for several minutes, with their character singing and dancing. They also use a bit of comedy talk in spots. The material is good and bright and the woman is a good comedienne, while the man is a capable straight. They will go over on any bills.

Harry Rose held down the next to closing spot in good style. His comedy talk is well chosen, while his singing, whistling, burlesque imitations are up to the standard. He uses a "plant" in a box. Rose knows how to sell his material and he tied the show up for several minutes.

Golden Showers with three men and one woman closed the show. This is a musical offering and did well closing the show.

S. H. M.

LORRAINE PRODUCING THREE

Alice Lorraine, formerly of musical comedy, is now preparing a new act for vaudeville in which she will be supported by a cast of six girls. In this act, Miss Lorraine will use an ostrich feather drop which she says is valued at \$10,000. Miss Lorraine is also producing two other acts, to consist of female casts entirely. One of these will be an orchestra composed of girl musicians, on the style of Lopez' and Whiteman's combinations. Ralph Reiche wrote the music for Miss Lorraine's vehicle.

POLICY CHANGE FOR PROCTOR'S,

F. F. Proctor's Palace Theatre, Newark, N. J., will discontinue the split-week policy that has existed there for the past few months. On Monday, September 4, the house will open the season with the best grade of vaudeville entertainers, giving the artist a full week's engagement in this theatre.

MORE OLD TIMERS

Another "old timers" act is being produced by Hockey & Green. The cast of the new act includes, Charles A. Loder, Carrie Scott, John Donahue, Katerina Marco, Harry Bartlett and Cora Singlehurst. The act will be seen in one of the New York houses shortly.

LIBERTY PLAYING KEITH ACTS

CUMBERLAND, Md., Aug. 28.—Thomas H. Burke, who has recently acquired the Liberty Theatre at this city, will change the policy of the house from straight pictures to vaudeville and pictures. The acts will be booked out of the Keith office.

FRENCH DANCERS OPEN

Mitti et Tillio, who are billed as "France's Greatest Dancers," arrived on the liner La France Saturday, to begin a tour of Keith vaudeville at the Riverside theatre on Monday. They will be seen in all the Eastern houses.

Gussie Berman for years with the Marinelli office has entered the vaudeville booking field and will open an office shortly.

COLISEUM

(Last Half)

Perez and Marguerite, a clever man and woman juggling act, opened the bill here Thursday. They have a good, fast act, doing their many tricks with ease and grace.

Dixie Hamilton, using all published numbers, followed. Miss Hamilton has a pleasing personality and, using numbers, many of which must be familiar to her audience, yet manages to impart to them an individuality and style that scores. She works somewhat on the style of Belle Baker and manages to get her charm across without any apparent effort. For an encore she did a "whistle" song and had the audience whistling to her without her having to ask for it.

Thomas P. Jackson and Company held down third position. Jackson is a round and jovial man who looks the part he plays, that of a wealthy business man who likes to take his steno out to lunch. A girl applies for a position and confesses she is a jailbird. He tries to see whether she is telling the truth when she says she is "going straight" by offering her \$1,000 to rob an adjoining office. When she refuses he tells her that she has come through "with flying colors" and will she go to lunch with him. She replies that he seems to be a good sport, so she will warn him that she is a female detective set on his trail by his wife who knows that he is taking his girls out to lunch. This went great and the curtain came down on a good laugh and a big hand. The sketch seems to be rather slovenly written. The suspicious wife bit is not planted strong enough at the opening of the act and the letter from the warden and the telephone call to Joe seem to be needless subterfuges.

Mckay and Ardine went over with their usual success. Mckay has that intimate style of delivery that makes an audience feel at home, and they can't help but laugh at the right place. His parody went good and when he stopped in the middle the folks out front ate it up and begged for more. Miss Ardine works nicely and makes a pretty appearance on the stage. She is not a wonderful dancer but does her steps cleanly and gracefully. Her accent is perfect and when emphasized by Mckay, never fails to get a laugh. The act opens in one, goes to a special drop in two, goes to three for her toe dance while he stands in the darkness making wise cracks about her work and then returns to one for the finish. Mckay does some excellent dancing but takes it so calmly that the work is not appreciated the way it should be. He is one of the best straight comedians on the stage today.

Mary Haynes was the outstanding hit of the bill. This beautiful young lady handles her songs and talk with an ease and sense of comedy values that is as delightful as it is extraordinary. All her songs, which are specially written for her, are well chosen and she gets every bit of value out of them. Her pianist, who is untrained, works in the dark all the time but his work is capable and he gives her the intelligent support she must have. Some of her songs and bits are of the purest burlesque, her "What do you want for five and ten?" and her imitations of the parlor social performers being especially good. She does a number entitled "This thing has gone far enough" that is a succession of laughs as is her other song, "I Trusted Him." For an encore she impersonated "The Lady That's Known as Lou," from Robert Service's poem, "The Shooting of Dan McGrew." This is a clever bit in which she tells why Lady Lou was greatly misjudged for "pinching the guy's poke," as she was merely taking out \$100 he owed her and in its place put the I. O. U. of his which she held. Miss Haynes is pretty, a finished actress and is a fine example of good showmanship.

The Three Whirlwinds completed this well-balanced bill with a fast skating act that went over good. The three boys are dressed in white with black trimmings and make a fine appearance as they do their fast whirls and tricks.

RIVERA IS THEATRE NAME

The Riviera Theatre, which was renamed the Sterling Theatre last week, has again been given a new name, this time the house to be known as the Rivera. It was decided that since the theatre had become known as the Riviera, the best policy would be to keep it under that name, but as it seemed no two people pronounced Riviera alike, it was best to call it Rivera. The house will open on September 4th, playing its usual policy of split week Keith vaudeville and motion pictures.

MARIE CAVANAUGH IN VAUDE.

Marie Cavanagh, sister to Lucille Cavanagh, is now preparing a new song and dance revue in which she will open on September 4th in Keith vaudeville. Bud L. Cooper and Wally Davis will be seen in the act, which was written by Cooper.

VAUDEVILLE

FOLSOM AND DENNY & CO.

Theatre—Coliseum.
Style—Orchestra and singing.
Time—Twenty minutes.
Setting—Full stage (special).

Bobby Folsom, formerly a single, Jack Denny, formerly of a two-act, and Paul Specht's Society Serenaders are in this offering, making practically three acts in one. Denny acts as conductor for the orchestra, and also plays the piano for several numbers. Miss Folsom appears to advantage with a series of vocal numbers, and a "souse" bit.

The orchestra opens with "Dream of Romany," and follows it up with "Some Sunny Day." With the latter number, the orchestra has evidently borrowed a leaf from Vincent Lopez, and are rendering the number with lighting effects. They start with "Storm" music, while a thunder sheet is used off-stage, with flashes of lightning thrown across the stage while this is being played, and a slide throwing cloud effects over the "eye." Then as the storm abates, bird-whistles are heard, the orchestra goes into "Spring Dance" music, and then as the lights are gradually all put up, they go into "Some Sunny Day," with Miss Folsom making her appearance here to sing the number.

She's an attractive girl, sings pleasingly, and has a personality which makes her liked on her entrance. She sings "Lovesick Blues" after the "Sunny Day" bit, and exits while the orchestra does a rendition of "Volga." Miss Folsom re-appears to do "The Wibble-Wobble Walk," which was done by several acts about five years ago in vaudeville. This bit includes the "souse," which Miss Folsom does well, and some talk including the D. D. H. ? gag. "A prohibitionist is a man who thinks that what I drink will hurt his stomach." This part went over heavily.

The orchestra then offered another bit similar to Vincent Lopez's aggregation's "The Contest," which this orchestra calls "Every Man for Himself." In this, the various instrumentalists are given an opportunity to feature themselves, and the "Gallagher and Shean" imitation, also done by Lopez' band, is done here. "Don't Stop" was the closing number, sung by Miss Folsom, and was followed by three encores before they were permitted to leave. The act can play any house.

G. J. H.

THREE ARNIMS

Theatre—Jefferson.
Style—Handbalancing, etc.
Time—Seven minutes.
Setting—In "three."

The Three Arnims are three men attired in white tights who have an excellent routine of handbalancing, acrobatic and athletic stunts that are out of the ordinary. All of their tricks are different and apparently have been arranged with great care. They execute them equally well.

A special table serves as a platform whereon they do most of their stunts, and one trick follows another with no period of stalling or anything else but business. While this is to their credit, the fact must also be taken into consideration that a little stall here and there sometimes comes under the head of showmanship, and it is up to the performers to sell their stuff. The stuff done by the Arnims is better than most of the audience thinks. Their finale is good but loses some of its punch because the patrons are not duly impressed with the skill of the men in performing the difficult feat. Which is one case where the, at times, detested roll of a drum would help. The act makes a good offering for either extremes of a big time bill.

M. H. S.

NEW ACTS AND REAPPEARANCES

"CHICKEN AND HAWK"

Theatre—23rd Street.
Style—Sketch.
Time—Sixteen minutes.
Setting—Interior.

This act is composed of two men and one woman. It is a comedy sketch based on politics. At the opening, the two men are discovered on the stage in what represents the office of a city official. He and his secretary (the other man) are holding court as to what action they will take in the passing of a certain bill. The bill in question is a land bill which he has drafted and which he has before the council of the city to be voted on. The woman enters and she tells him that he has plotted with the passing of the bill to gain prosperity in a certain ward of the town. They talk pro and con, on the subject, with the secretary getting a comedy line over here and there during the chatter. The political boss has been in love with this woman for some time but his opponent in politics has won her favor, unknown to the "big boss." She tells him that she will do anything within the law for him if he kills the bill, and he does as she asks, and leaves him and the secretary, at the same time handing the "boss" her card. After she has gone he picks up the card to learn that she is the wife of his opponent, but it is too late as he has already killed the bill.

The act has a lot of good comedy lines in it which are delivered by the secretary, but he does not put them over strong, and works too refined for the character he is playing. The woman and other man handle their parts well. The act in its present shape is good for the three a day, but whipped into shape it can make the two a day grade.

S. H. M.

EDITH CLASPER AND CO.

Theatre—Hamilton.
Style—Dancing and singing.
Time—Sixteen minutes.
Setting—One and full stage (specials).

As a dance act, Miss Clasper, supported by the Trado Twins, formerly with Buckridge and Casey, and a singer, has turned out an offering which will hold its own with any. The act opens in one, where Miss Clasper is seen with the Trado Twins, as clothing mannikens, who are brought to life with a song by the third man, whose name we could not learn. Miss Clasper goes into a song and dance with him, which is followed by the Trado Twins with some vocal and stepping work.

The next scene is in full stage, a very pretty set with various drapings being used. A waltz number by the singer and a dance done with Miss Clasper shows him to be a very good dancer, in addition to possessing a tenor voice worth listening to. The twins did a "Flapper" number, Miss Clasper entering for the second chorus during which a dance is done with the boys. A "Butterfly" song leads to a toe-number by Miss Clasper who enters from a large butterfly which is let down from the top of the stage. The Trados follow this with an eccentric routine, and the finale is done by all after Miss Clasper is seen as the "girl on the dollar."

The act is very attractively staged. Miss Clasper is charming and dances wonderfully. The Trados have a set of routines which are sure-fire, and the singer does his work very well. The act can hold a late spot on any bill.

G. J. H.

KOVAKS AND COLMER

Theatre—Regent.
Style—Musical.
Time—Twelve minutes.
Setting—In "one."

Miss Kovaks is a juvenile pianist who has ability beyond question. As a concert artist she is undoubtedly successful, but if she would win honors in vaudeville she must change her tactics. First, the "concertizing" of all her numbers is bad. Secondly, her manner of playing as though the audience were not there should be corrected. And thirdly, it is not necessary to leave the stage after every number. Miss Colmer is a violinist of ability, who has good tone, technique and fine execution. Her choice of numbers is of the popular classics and proved to be good here. As an entertainer, she is by far the better, because of the fact that she is more intent upon the effect upon the audience than the mere execution of the notes. She plays her numbers the way they were intended to be played.

The act has apparently been hurriedly thrown together, with an idea of giving a "musical treat" to vaudeville. If such is its purpose, it is but half accomplished. The routine is bad. The girls should have all but two numbers together, those to be given to solos. They should start the act by playing in unison and finish it that way. At present, the last number is the only one in which both appear simultaneously, and that for only one chorus. The use of one entrance to follow each other through is also bad. Two very clever girls who need an act arranged. Musicians beyond question, but poorly advised as to the needs of vaudeville.

S. A. K.

"GETTING IT OVER"

Theatre—State.
Style—Comedy, singing and dancing.
Time—Twenty-six minutes.
Setting—Full stage (special).

The seven young men in this act are announced by one of them as having all been members of the 27th Division who had entertained their fellow-soldiers at the Front. They have a nicely arranged and well dressed act, and seem at home behind the footlights. Four of them play "girls" all through the act, and most of the comedy is based upon this fact. Just because the audience is aware they are really boys is no reason for them to pull so many obviously blue gags.

All of them dance well, but only one of them sings even passably good. That one is one of the "girls" who has a peculiar double voice. A comedy Oriental dance by two of the "girls" is very well done. About the most striking thing in the act is the toe-dance done by one of the "girls" with all the seriousness of a premiere danseuse.

H. E. S.

FOLEY AND SPARTAN

Theatre—State.
Style—Acrobatic.
Time—Eight minutes.
Setting—Full stage.

The two men in this act appear in tuxedo suits, the stage being set as a drawing room. With no delay, they divest themselves of their coats and get to work on a routine of hand and head balancing. None of the stunts done are particularly novel, but all of them are smoothly executed. The last trick, in which the one man bends back over a specially built chair, head touching the floor, and holding the other in a hand balance, brings himself up to a standing position, got the act over strong.

H. S.

YARMAK

Theatre—Regent.
Style—Russian Song and Dance Revue.
Time—Twenty-five minutes.
Setting—Special.

Yarmak, as explained by the announcer, is Russian for a street carnival. This announcer, dressed in Russian costume, comes out before a special curtain and tells the audience all about it in slightly accented English but in a winning manner that gets laughs. He announces that we will first see the peasants on a sleighing party on their way to the Yarmak, "where they are going to buy and to steal, mostly to steal." The curtains part and the entire company is seen in native costume in a sleigh on their way, some very fine singing being rendered here. The curtains close in and the announcer again comes out and lets the audience know that they will next see the peasants at the Yarmak in a block or street, pantomiming the "block" with his hands. The curtains again part on a special drop and set piece depicting the outside of a church with lighted windows and several other buildings.

The coachman, who had been driving the sleigh, comes in and does a dance. He is dressed in long coat and has a big red beard. His work is good and gets a laugh. Following this is a sword dance done by two girls clad as gladiators, and later after battling with each other they unite in battle against a man, the best "trick" in the dance being a leap that he does over the two girls who are hiding behind their shields.

Stepanoff, who is the featured member of the cast, follows with a Russian dance, executing his difficult steps with speed and grace. This is followed by a double with a girl, she posturing, he doing all the real work.

A big singing number is the next thing, nine voices, four women and five men taking part. The voices are excellent and blend well. After this Stepanoff and his party execute another double dance, using the four other dancers as a background. They are all becomingly dressed in white costumes and do some effective work.

A double singing number that sounded as if its title should be "Stapots" followed, done by a man and woman, grotesquely painted to represent a doll and a toy policeman. Even though the audience couldn't understand the words, it drew a good hand and several laughs. The finale finds the entire company on the stage with the singers singing and the dancers dancing. It is a good loud fast finish and the curtain comes down to good applause on a crescendo finale.

This act is one of the finest of its kind. There are no stage waits and no numbers unnecessarily interpolated to give the performers a chance to change costumes. The act moves along swiftly from start to finish and all of the work is above the average for this kind of an act; Stepanoff, in particular, being a dancer of exceptional ability, and the others being graceful, humorous or singing with feeling and in good voice as the occasion demanded. A good act for any house.

EDDY AND LEONARD

Theatre—Audubon.
Style—Dancing.
Time—Twelve minutes.
Setting—In "one."

Two colored chaps, attired in tuxedos, in a routine of tap and eccentric dances done with a little more than the customary amount of pep and ability shown by the average colored team, and that going pretty good. They open with a soft-shoe double number, which is followed by a waltz clog, with eccentric and acrobatic numbers completing the routines.

G. J. H.

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FIGHTING COMPOSERS' SOCIETY

The copyright law provides that the owner of a copyrighted musical composition also owns the performing rights of the number, and can collect a fee for its public performance for profit. The law has been in effect for many years and was enacted with the idea of furnishing additional revenue to composers, who prior to its enactment only derived an income from the sale of the published copies of the composition.

It was believed that the composer was entitled to something more than the royalties on the published sales of his works, many of which, while valuable musically, do not sell in large quantities. Many of these compositions are of much value for orchestras but do not sell in the published form.

The amount which the composer collects for the performing rights of a single number is small but in the aggregate amounts to considerable, and with the idea of collecting and distributing this the American Society of Composers, Authors and Publishers was formed. This organization has for years been collecting and distributing this money among its members.

Despite this, and the fact that the law has been on the statute books for years, proprietors of motion picture houses that are obliged to pay the performing rights tax are continually fighting the law and seeking relief from the payment of the small tax.

Picture theatre proprietors call it unjust, a trust, and many other names evidently forgetting entirely the fact that the small sum which they pay goes to the writer, who oftentimes needs it to defray his actual living expenses.

Much space has been given by the daily newspapers to the publication of stories regarding the fabulous sums made by composers and writers of popular songs. It makes good reading, but anyone familiar with the music business knows all too well that for every writer that makes a fortune, hundreds merely eke out an existence and after years of work die in poverty. A glance back at the life history of America's great writers will easily prove this, and the idea of the composers' society was to prevent this and provide an

income for writers which would continue after their writing days were over.

The fight of the picture theatre men is foolish and short-sighted. Without music in the theatres the audiences would dwindle to nothing, and with this valuable asset the payment of a small sum to the creator of the music which is of such value to them should not be begrudged. It is really too small a matter for big men to think of and a little enlightenment on the subject would doubtless remove the prejudice in many quarters.

THE HEART OF A FOOL

BY DARL MACBOYLE

There was a fool and he learned to love
(For even a fool has a heart)
He gave it away. 'Twas a worthless thing,
But even had he the wealth of a king
Or the fabled power of a magic art,
What more could he have done?

The fool, he lived in a Paradise,
(For that is the way of fools)
He ascribed to her virtues she'd never known.
She reigned a queen on a fancied throne.
'Tis not the head but the heart that rules
A fool when he's in love.

She played as a cat will play with a mouse.
She tired when the game grew stale.
She laughed at the thing that she had done.
She counted the wreck a victory won,
And there was none to heed the wail
Of a blundering, broken fool.

He still lives on for a fool dies hard,
And his heart of virgin gold
Was found by one who knew its worth
And Phoenix-like, it rose from earth,
While the other, seared by the pace—and old
Sighs for the heart of the fool.

LONG RUNS FOR B'DWAY SHOWS

Broadway productions that are continuing on their second and in some cases third successful season number eight plays, comedies, musical and otherwise, one melodrama and one drama.

"The Bat" still heads the list with 915 performances to its credit. "Six Cylinders Love," is second with 426 performances, "Kiki," 337; "The Dover Road," 283; "Captain Applejack," 278; "He Who Gets Slapped," 263; "Music Box Revue," 397, and "Chauve Souris," 250.

HOLBROOK ESTATE SETTLED

Mrs. Carrie Holbrook, administratrix for the estate of Josh Holbrook, has filed her final accounting. Mrs. Holbrook was named as the sole heir to his property, including real estate in Chelsea, Mass.; Government bonds and bank deposits. Mr. Holbrook was well known as a musical performer, with the Holbrooks, also as musical director in the Keith theatres and on the Fall River Line boats.

THE ACTORS' FUND DRIVE

The drive of the Actors' Fund is now in full swing. It is at the end of the dullest summer season known in years and money with the actor is scarce indeed. Despite this he is out to make the drive a record one and is organizing and fast getting under way for action which will be in full swing within the next few days.

While there are uncounted thousands that could easily be reached and asked for aid for the fund, the actor is at present making this drive among the actors and their membership is being eagerly sought.

During the past few days the following have joined the organization:

ANNUAL MEMBERS

T. J. Buckley, actor.
Maurice Francillon, actor.
Margot Francillon, actress.
Royal D. Tracy, actor.
Al H. Hall, vaudeville.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
Jessie Rece, actress.

ANNUAL ASSOCIATE MEMBERS (Non-professional)

James Q. Carpenter.
The above list of names is the beginning of an honor roll which within the next few weeks will carry the names of thousands of the biggest actors and actresses in the profession.

Get your name on the list early! Fill out the blank on this page and send it in today.

DRIVE A WONDERFUL THING

ALBANY, N. Y., Aug. 25, 1922.

Editor N. Y. CLIPPER.

Dear Sir: Have just read of your drive to aid the actor in raising \$5,000 to match the amount which has been donated. It's great! I know you will put it over with a bang. It's really wonderful what people in general are willing to do to help the poor actor, who does so little for himself.

Yours,
JAMES T. TIERNEY.

COUNT ON ME

BOSTON, Mass., Aug. 24.

Editor N. Y. CLIPPER.

Dear Sir: I am a member of the Actors' Fund and have been for a number of years. I am not at present so situated that I can send the fund any money, as this is the summer season, but I can do this—and that is, get out and hustle for you. You can count on me for twenty members. I am starting out today.

A. C. CANTRELL.

Rialto Rattles

QUERY: WHAT SHOW IS THIS

Forty principals in a co-operative show,
Split even on billing, and also dough,
One didn't think his part was fine,
And that left only thirty-nine.
Thirty-nine artists, drawing down jack,
Argued about lights, and out went a pack.
Thirty men and women, working bees in a hive,
Five were stung, just left twenty-five.
Twenty-five attractions, with temperament a-plenty,
Let it loose, and then there were twenty.
Two score features, not feeling very well,
When flat on the audience their gags fell,
One socked the manager—show's gone to H—!

THE LEGAL MIND

A man who was said to have been willing to get in a railroad accident for the chance of recovering damages finally got into a wreck. He was rushed to a hospital in an unconscious condition and was operated on at once. After the operation, still dazed from the anesthetic, he said feebly,
"What is this place?" "You have," said the house surgeon, "been badly injured in an accident on the train, but you will recover."
"Recover!" said the man bracing up. "Recover! How much?"

DESCRIBING THE ACT

A small-time act wrote to an agent for work and described their offering as follows:
"We open in two;
"We close in one;
"We take three bows,
"Be four we're done."

STOCK PHRASES FOR CRITICS

"Good for the small time."
"All right for the No. 2 spot."
"Enunciation very poor."
"Hasn't a chance."
"Held them in to the finish."
"Finishes with a 'wow'."

NOT SIGNED YET

According to reports from the booking offices, Babe Ruth has not yet signed his vaudeville contract for the late Fall and Winter season.

MORE ROOM IN THE HUDSON

Walter Winchell insists that the Marjorie Rambeau show, "The Goldfish," is misplaced at the Astor Theatre, but should be in the Globe.

HEADLINE IN NEWSPAPER

"Plymouth Unit for Lady Astor"—Is this a rival of the Shuberts?

TWENTY-FIVE YEARS AGO

Charles Coote died at the home of his brother, Bert, in New York City.
Harry S. Duffield was business manager of the Frawley Co.
Johnnie Carroll and Charmion were the features at the Orpheum, San Francisco.
Nick Norton was manager of the Park Theatre, Brooklyn.
Lillian Washburn was with "The Land of the Living" Co.
John Morrissey was assistant director of Gustav Walter's Orpheum Circuit.
"The Privateer" was produced at the Star Theatre, New York, with Dora Goldthwaite in the cast.
"The Good Mr. Best" was produced at the Garrick Theatre, New York, with Annie Yeamans, Julius P. Witmark, John G. Sparks, Joseph Coyne, and Josie Sadler among the cast.
AL H. Fields and Dave Lewis dissolved partnership.
Harry Bryant and W. B. Watson produced the American Burlesquers and "The Australian Beauties" on the Empire Circuit.

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LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

TOURING MGRS. SUBMIT BRIEF
FOR PROPOSED NEW CONTRACT

Actors' Association Protests Against Contract Which While Raising Minimum Salary Rate Cuts Out Many Features in Old Agreement Which Actors Declare Are of Value—No Provision for "Twice Nightly" Performances

LONDON, Aug. 28.—Mr. Robert Macdonald, chairman of the Association of Touring Managers, last week presented the brief for his association, advocating the substitution of a new "touring contract" in place of the one in existence during and immediately after the war, when the theatres of England were enjoying boom times.

The A. T. M. voted a new contract, with a minimum of £3 weekly salary, to take the place of the former contract, which provided for a minimum of £2 10s. However, the new contract makes no provision for the so-called "twice-nightly," one of the outstanding features of performances on the English stage in the provinces. The A. T. M. points out that this increased minimum more than makes up for the non-payment of extra money for twice-nightly and declare that many managers suffered unduly because of this added burden. This twice-nightly is a particularly British institution. No matinees are given during the week, but there are two performances given at night, when larger audiences can be drawn. Under the new contract, artists could be made to give twelve performances a week without receiving any extra compensation.

The A. T. M. further points out that it has made added concessions to the actors in that they are agreeing to pay for the ladies' dresses and to pay for rehearsals. The managers are firm in their refusal to continue the old standard form contract and intimate that the performers must accept the revised contract without any changes.

Alfred Lugg, general secretary of the Actors' Association, has consistently held out against the new contract. He claims that many of the concessions in the new contract are more apparent than real, the A. T. M. really incorporating into contract form for the first time practices that have been common for many years.

He claims that the new contract, without provision for the twice-nightly cannot conscientiously be classed as a return to pre-war conditions, as, before the war, managers voluntarily paid 25, 30 and in some instances up to 50 per cent extra for twice-nightly.

He insists that twice nightly is one of the strongest forces tending to the destruction of theatrical artistry and that the managers should, in their own interests, abolish it rather than attempt to make the actor work twice without extra compensation. He claims, that under the former contract, many managers issued twice-nightly contracts, calling for two performances nightly for a blanket sum, where, in reality, the company was only a once-nightly company, occasionally giving two performances. This was done in order to avoid the twice-nightly payment. He claims that because unscrupulous managers occasionally avoided payment for twice nightly is no excuse for wiping such a just clause from the contract.

He points out that, although the A. A. delegates made a strong endeavor to have the A. T. M. leave the twice-nightly clause in the contract, knowing that managers could, if they desired, avoid it by subterfuge and chicanery, the managers refused to do this, not even leaving it open to the honest and decent managers to follow the dictates of their convictions.

The A. A. wishes to have the matter arbitrated by an uninterested third party, but no definite arrangements have as yet been reached, it being said the the managers are unwilling to submit the question to arbitration, knowing their position to be unalterable.

A joint employment bureau for performers was in contemplation between the actors and the managers, in order to simplify the mechanics of casting, but until the present deadlock is adjusted, such bureau is out of the question.

"PHI-PHI" WELL RECEIVED

LONDON, Aug. 29.—"Phi-Phi," the latest production of Charles B. Cochran, opened at the London Pavilion last week and was very well received by a brilliant first night audience. Contrary to usual customs no passes were sent to the daily papers as Cochran has expressed himself as opposed to newspaper criticism. The play deals with the search of the artist, Phidias, nicknamed "Phi-Phi," for a model to represent innocence. The music is by Christine, with additional numbers by Chatrier, Cole Porter and Herman Darewski. The scenic effects are staged by Frank Collins.

The cast is well balanced and gave uniformly excellent performances, those of Jay Laurier, Clifton Webb and Miss June being of especial excellence. The music is tuneful and the book lively. There is so much music, and the chorus and principals being in Grecian costumes, the play is more like an opera than anything else.

"OLD BILL, M. P." GOING OVER

LONDON, Aug. 28.—"Old Bill, M.P." is meeting with great success at the Lyceum, with Edmund Gwenn and a great supporting cast. The piece is breaking the box office records of the house and several tours are now being arranged for the company.

TWO COMPOSERS CLAIM TITLE

LONDON, Aug. 28.—Ernest Longstaffe, the composer and musical director of the Adelphi, is another claimant for the song title "Listening In." Longstaffe writes as follows:

"The first wireless song, entitled 'Everybody's Listening In,' was written and composed by me in the Adelphi Theatre in the second week of May. It was shown to Messrs. Chappell and was copyrighted and published in record time. The 'Original Wireless Song' was duly advertised by them at the time." Mr. Longstaffe, who sends the song along, adds that he claims the title "Listening In" for a vaudeville entertainment which he proposed presenting this Autumn. It is printed on his business letter memo as "Listening In," a novel entertainment in Wireless Waves."

MARIE LOHR TO DO "THE RETURN"

LONDON, Aug. 28.—Marie Löhr has begun rehearsals on her new play, called "The Return," in which she will open for a week at the Royal, in Birmingham prior to her opening on September 5 at the Globe Theatre here. "The Return" was adapted from the French of Robert de Flers and Francis de Croisset, by Arthur Wimperis.

Supporting Marie Löhr will be George Tully, Dion Boucicault and Jack Hobbs.

DAREWSKI REVUE IS GOOD

LONDON, August 21.—After several postponements, the new Herman Darewski revue, "Listening In," was presented at the Apollo Theatre, where it seems to be headed for one of the season's big successes. There are quite a number of novelties in the show which will keep it fresh in the memories of those who go to see it.

It opens with a "wireless overture," during which the stage and theatre were darkened, while sparks flashed through the darkness in musical rhythm, followed by ghostly voices and a burlesque lecture on wireless by Will Hay. Another clever scene was a farce parade of movie stars in which M'lita Dolores appeared as Mary Pickford, Clarice Clare as Nazimova, and in which Will Hay and Harry Buchanan went through a "slow motion" reproduction in farce manner, of the Carpenter-Dempsey fight.

Herman Darewski gave twenty minutes of himself at the piano, with the help of Richard Nellor, Clarice Clare and Jean Melville, in a scene called "Twenty Minutes of Melody."

The gallery spoiled two comedy scenes by growing restive, in which one was a burlesque on the Old-Bailey trial, and the other during the singing of "Who'll Be the Next Girl," by female impersonators in boxes.

Otherwise the show ran very well, and proved to be a good evening's entertainment.

AMERICAN SHOWS ARE HITS

LONDON, Aug. 28th.—Cyril Maude and Bobbie Hall, who are appearing in "The Dippers," have established that farce firmly in London's affections. At present all the London theatres are thronged with American patronage.

"Lawful Larceny," which opened at the Savoy last week and was well received. The play looks like another long run success for the Savoy. The cast includes Ruth Shelly, Catherine Calvert, and other Americans.

DELYSIA TAKING CURE

LONDON, Aug. 28.—Mlle. Delysia, who lost her voice during the run of "Mayfair and Montmartre" at the Oxford, is now undergoing a "silence" cure. C. B. Cochran has announced, Cochran has a new play in preparation for Delysia, which will be produced in the Autumn, depending on her recovery.

YVETTE OPENS IN LONDON

LONDON, Aug. 28.—Yvette, with Eddie Cook and Kino Clark, a well-known American act, opened for a tour of the English music halls at the Alhambra Theatre here and have scored a big success.

GAIETY TO RE-OPEN

LONDON, Aug. 28.—The Gaiety Theatre, Strand, which has been dark for over two months will reopen on Oct. 7th. Robert Evett will present Miss Jose Collins in "The Last Waltz" after its tryout in Manchester.

"SNAPS" IS NEW REVUE

LONDON, Aug. 28.—"Snaps," Andre Carlot's new revue, was produced last week and proved successful. Mr. A. W. Bascomb, who has been associated with several of Cochran's production, was the hit of the piece.

ONE-WOMAN CABARET SHOW

LONDON, Aug. 29.—Miss Josephine Earle, who scored a success here in "The Lilac Domino," is appearing at Murray's Club, where she is giving a one-woman cabaret show.

"ZOZO" MOVES TO STRAND

LONDON, Aug. 29.—"Zozo," Jose Levy's play, is removing from the Little Theatre to the Strand. Miss Auriol Lee will continue in the cast.

"IF WINTER COMES" SCORES

LONDON, Aug. 28.—"If Winter Comes," the play founded on the now famous novel of A. S. M. Hutchinson, was produced at the Hippodrome, Margate, last week by Owen Nares and B. A. Meyer in conjunction with Mr. Frank Curzon. The play is in four acts and six scenes and is from the pens of A. S. M. Hutchinson and Basil Macdonald Hastings. The play seems to be written on the premise that everybody who is anybody has read the book and consequently a good many things that are clear in the book are vague in the stage presentation. Hutchinson, in the book, leads up to his different crises with a good deal of preparation, so that when the big moment comes his readers are all set, both emotionally and otherwise, for what is to happen. In the play this is not the case. Some of the biggest moments and most dramatic bits burst on the audience so unexpectedly as to make them aware of all the glaring stage mechanics that are being used to make the puppets move. The high spots of the story alone are used with sufficient filler to keep the thread, but there are high spots, and many of several million readers of the book will undoubtedly go to see how they work out.

Much of the original dialogue of the book is kept in the play and other necessary dialogue written around it. The play suffers thereby, one instance being especially raw, that in which Mark Sabre asks Effie, "Do You Love God?" In the novel this question comes only after due preparation, in the play it seems almost the uttering of a religious maniac. Effie Bright's suicide is committed off-stage. This must meet with the approval of the censors but it deprives the play of a stirring dramatic, or melodramatic, scene and leaves the question of whether she really did commit suicide in doubt up until the inquest scene, which is the second scene in the third act.

This inquest scene, by the way, is one of the high spots of the play. It could very well be elaborated so as to make an entire act. The various principal characters are here shown in their true colors and the language is more natural and the scene more real than many of the others in the play. Poor Mark Sabre, torn about and harried, in and out of the witness box, by the web of circumstantial evidence about him, wins the entire sympathies of the audience in his more or less Quixotic behavior.

Another great scene is the one in which Sabre, frenzied and almost hysterical after his ordeal in the Coroner's Court, endeavors to find the hypocritical liar, Twynning, to kill him, this being followed by a particularly faithful reproduction of one of the best scenes in the book, that in which Sabre burns Effie's letter so that Twynning, with the telegram announcing the death of his son in his hand, shall never know that this same son is the father of Effie's war baby. The play is full of dramatic and melodramatic scenes and most of them are as well acted as the lines allow.

Mr. Owen Nares, as Sabre, walks away with the honors of the piece, giving a wonderful interpretation of the character, sketchy as it is. Miss Helen Spencer gives a splendidly sympathetic performance as the pathetic Effie Bright, being given, probably, the best material in the play to work with. Mr. Arthur Stratton, as the solicitor in the court room scene, and Mr. Lichfield Owen, as the coroner, make small parts stand out effectively. Miss Marie Polini and Miss Grace Lane act their parts with understanding and talent but suffer from the leanness of their parts. The entire cast is exceedingly well-balanced and give creditable performances.

Some excellent scenery has been designed and painted for the production by Messrs. Paul Gill and J. C. Frazer, the interior of Mark's house, with the road visible outside, being particularly good. The show is in for a long run.

Ruth Wells has joined the vaudeville act of "Four Musketeers."

Mike Levey the Chicago agent, will locate in New York permanently.

Lou Tellegen has been given a forty week route over the Keith Circuit.

Sampsel and Leonard are preparing a new act in which they will open shortly.

Renard and West are playing the Loew houses in and around New York.

Frederick V. Bowers is summering at his country home at Fair Haven, N. J.

Lola St. Clair and Evan Valentine will open for a tour of the Middle West this week.

Helen Beth has been booked by Harry Walker for the Century Roof in Baltimore.

Alberta Fowler will be with "Full of Pep," a Shubert unit, during the coming season.

Henry Mortimer has been engaged by H. H. Frazee for "Her Temporary Husband."

Whalen and Jans have been given a route to play the Loew houses around New York.

Helen Smith and Ben Rodero will be seen in a new act shortly written by Carl Neiss.

Harry Howard is preparing a new "single" which he will open within a few weeks.

Peggy Worth has been booked by Harry Walker at the Blackstone Cafe, Atlantic City.

Earl Hall has started rehearsals in "His Night Out," which is booked over the Keith time.

Sherman & Rose are the added attraction with "Flashlights" at Hurtig & Seamon's this week.

Harry Short has been signed to appear in "Molly Darling" which will play the Liberty Theatre.

Violet and Lois opened in Minneapolis on August 27 for a tour of the Pantages Circuit.

Kitty Doner has returned to New York after spending the summer months in the mountains.

Fred Forrester has re-joined the "Bird of Paradise" company, this being his fourth season.

Paul Van Dyke and Miss Vincent will open out-of-town this week in a new act by Billy Curtis.

Gerald Griffin and Company have been booked to play the Loew houses in and around New York.

Fifer Brothers and Sister are touring the Keith Circuit and played Shea's Toronto last week.

Barrett-Clayton and Company began a route on the Pantages Circuit in Minneapolis last week.

J. H. Lubin has returned from Saratoga where he spent a few days enjoying the country air.

Violet Gee, formerly of Hartley & Gee, is rehearsing in a new act, which will open in two weeks.

ABOUT YOU! AND YOU!! AND YOU!!!

Dalton and Craig have returned to New York after spending several weeks in the Maine woods.

Billy McKinley has quit the show business and is running his farm in Orange County, N. Y.

May Lorimer, "The Girl in the Moon," will open for a tour of the Keith time on September 18.

Hansford Wilson who appeared last season in "Tangereine" is spending a few weeks in Shelburne, Vt.

Joe Connolly is now managing the Columbia Theatre in Far Rockaway for the Keith-Moss interests.

Bernard Sobel has been appointed assistant publicity manager of the Affiliated Theatre Corporation.

Mrs. Anna Barker has been appointed on the Chicago board of moving picture censors by Chief Fitzmorris.

Elizabeth Kennedy and Milton Berle opened for a tour over the Orpheum Circuit in Minneapolis this week.

Jules Howard has been engaged as principal comedian with Morris and Bernard's "Heads Up" company.

Gordon and Ford have returned from their European tour. They will open on the Keith time next month.

Lillette and Company have been routed for a tour of the Orpheum Circuit and will open in September.

Lew Morton and Alviria Yates have been engaged to be wedded, the ceremony to take place in June, 1923.

Ross and Hallam will do a new act called "Try and Get It," in which they will open on the Keith time soon.

Jeanette Martine, (Janet of France), has returned after spending three months with her parents in Paris.

Isabel Withers has succeeded Lotus Robb in the role of Katherine in "Kempy" at the Belmont Theatre.

Ray Midgley is staging the number for the two units that Max Spiegel is presenting over the Shubert Circuit.

Jewell and Rita will open for a tour of the Pantages Circuit on September 19th, at the Rivoli Theatre in Toledo.

Douglas and Earle have dissolved their vaudeville partnership. George Douglas will go back into burlesque.

Nat Morton who for several seasons has been in burlesque is now appearing at Murray's where he staged the Review.

Margot Ladd, the classical dancer, gave a concert in Monticello, N. Y., last week with the Ladony Opera Company.

Bobby Robbins and Miss "Chic" Nightingale broke in a new act which Billy Curtis wrote for them, last week.

Arch Hendricks and Jimmy Sheer have combined in a new comedy act which will be known as "The Radio Nut."

Earl King Faber of Faber & Barnet was married to Marjorie Green, a non-professional on Aug. 11th, at St. Joseph, Minn.

Jack Rose who is appearing in London is visiting his mother at the same time. He has not seen her in fourteen years.

Duffy and Sweeney have been given a route over the entire Keith Circuit, which they started on Monday, in Pittsburgh.

Truly Shattuck and Emma O'Neill have re-united in their vaudeville act, and are now playing on the Orpheum Circuit.

Demarest and Collette opened in Syracuse on Monday for a tour of the Keith time in the Middle West and Canada.

Bert Rome, formerly of Rome and Wager, and Henry Dunn, formerly of Barker and Dunn, have combined in a new act.

W. S. Butterfield is placing stock companies at his houses at Kalamazoo, and Battle Creek, Mich., beginning Labor Day.

Loretta Benecky, of J. J. Maloney's office, left for her cavation last Saturday, which she is spending at Stamford, New York.

Emma Janvier has been added to the cast of "Molly Darling" the new musical comedy which will open at the Liberty in two weeks.

Dr. Wm. D. Wheeler, physician to the profession, has returned to his practice in Boston, after a prolonged visit to New York.

Thema and Marjorie White began rehearsals with the Fred Stone Show last week. They replace the Duncan Sisters with the show.

Gordon and Ford, who returned from England last week, will open for a tour of the Keith time at the Palace on Monday, August 27.

Ada Gunther and Helene Romaine, the latter formerly of Plunkett & Romaine, are doing a new act written for them by Al Von Tilzer.

Richard Carroll is staging and producing the Gus Hill attractions for the coming season. Carroll also wrote the books for the shows.

Fred Babb, Dorothy Godfrey, and Florence Carroll are a new combination in a dance act, which they will present to vaudeville shortly.

The Flying Russells will remain in vaudeville during the coming season and will not go with a Shubert unit as previously reported.

Alice Lorraine is producing three musical acts, and will feature herself in one of them. Ralph Reiche wrote the music for all three acts.

Warde DeWolfe has been signed to appear in an A. H. Woods production, while his wife, Pearl Regay, will be with White's "Scandals."

Irving Sherman formerly with the Shubert Vaudeville office is now connected with Maxim P. Lowe. Sherman is handling the bookings.

Leon Rudd has been engaged by Edwin Brenton to be featured in a sketch which will be produced in vaudeville to be known as "Fool's Gold."

Lillian Rosedale, former partner of Viban Holt in vaudeville and recently with McIntyre & Heath in "Red Pepper" has retired from the stage.

Harry Felice, formerly of the "wop" comedy act known as the Felice Brothers, has retired from the stage to enter a commercial business.

Kenneth Delmar and the Kay Sisters, known as "The Stars of Tomorrow," have returned after spending the summer months at Atlantic City.

Pincus and Nadine have a new act written by Hockey & Green entitled "Just Back From Europe." They opened at Jersey City last week.

Master Voros, the "pyschic marvel," last seen atop the New Amsterdam Theatre with the Ziegfeld "Frolic," is entering vaudeville with a new act.

Lou Lawrence is entertaining her mother this week in New York, the latter having come down from New Bedford, Mass., to visit Miss Lawrence.

Olga Myra, formerly of Carlos Sebastian and Myra Sisters, will be seen shortly in a new dance offering, in which she will be supported by four people.

Peggy O'Neil, who played 800 performances in London in "Paddy, the Next Best Thing" at the Savoy Theatre, arrived in New York last week on the *Majestic*.

Florrie Millership, formerly of Millership and Gerard, and Wallace Bradley, formerly of Bradley and Ardine, have combined in a new act, in which they will open on the Keith time shortly.

Joseph Sheehan, formerly at the head of his own company and featured with the Boston English Opera Company has just closed an eight weeks' engagement in Butterfield picture houses in Michigan.

Frederick Eldred, a magician was recently married to Miss Jennie Carter of Boston, a non-professional. The services were performed at Eagle Camp, South Hero, Vt., where both are summering.

William Faversham, now in vaudeville, vigorously denied the Broadway rumor that he was to marry his leading woman, Miss Helen Taube. "I am married already to my two boys and to the memory of my wife," Faversham said.

Ida Kramer, the famous Jewish actress, whose first appearance in the English drama was in Vera Gordon's place in her vaudeville act, has been engaged through Leslie Morosco for the role Madame Coutrelly played in "Abie's Irish Rose."

Marga Waldron, the young dancer who won such success with her classical dancing act on the Keith and Orpheum circuits last year, will be seen in her own act this coming season. Miss Waldron is the daughter of Col. A. E. Waldron, U. S. A.

Leslie Morosco the booking agent signed the following people for productions this coming season. Myron Treska and Bob Capron for "Take It From Me," Dorothy Curtis, Malino Lesteter and Gallagher, Jane Victory for "Up in the Clouds," Gus Thorn for a new vaudeville act by Milton Aborn, Sagar Midgely, Elizabeth Kennedy, Frank McAvoy, for Henry Bellet's new act, Gretchen Thomas, and Harry LaCour for "The Bat," and Harry Shuttan for the Chicago company of "Just Married" as stage director.

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

By Harry Pease, Ed. G. Nelson and Harry Tobias
Better than "When Frances Dances With Me"

NOTHING
EVER LIKE IT

Stands alone in its originality

STUMBLING

By "Zez" Confrey

As big a Hit as a song as it is for
Dancing

Pianists—This is "sure fire" for you

Another "WANG WANG BLUES" by the same writers,
HENRY BUSSE, HARRY LANGE and LOU DAVIS.

HOT LIPS

Wonderful Fox Trot rhythm and a great lyric.

A CRYSTAL

Yes—and even

"SORRY I'M

WHY SHOULD OVER

By Ned Miller

Call, Write or Visit
But get it

"You can't go wrong

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
TORONTO
193 Yonge Street
CINCINNATI
111 East Sixth St.

LEO FETTER
711 Seventh Ave.

RYSONG—
ev better than
WDE YOU CRY"

HOLD I CRY
ER YOU

Miller Chester Cohn

r W for this one—
et Quick!

wrong say 'FEIST' song"

FET, Inc.
 h, Ave. New York

CHICAGO
 Grand Opera House Building
 MINNEAPOLIS
 2 Lyric Theatre Building
 PHILADELPHIA
 1228 Market Street
 KANSAS CITY
 Gayety Theatre Building
 LOS ANGELES
 417 West Fifth Ave.

The Biggest Waltz Hit in Years

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers
 All smart "Dumb" acts will include this in their routine

A Dixie—Mother—
Sweetheart Song

Those Star Spangled Nights In Dixieland

By Lew Cantor, Herman Ruby and Pete Wendling

A new idea, rag ballad that's a Pippin

you were a hit with "Wang Wang Blues," this is made to
order for you.

HOT LIPS

Get It Now! Put it in your act and see for yourself.

MELODY LANE

AM. COMPOSERS' SOCIETY TO SUE RADIO BROADCASTING STATIONS

Notifies Broadcasting Stations That Legal Action for Copyright Infringement Will Be Brought Against All That Without Authority Broadcast Compositions of Its Members

Pending the conference to be held on September 20th, between the leading radio interests and the American Society of Composers, Authors and Publishers, definite notice has been served by the society on all radio broadcasting stations to the effect that on and after September 10th, infringement of copyright suits will be filed against all stations that without authority broadcast compositions owned by A. S. C. & P. members. This notice is for the purpose of having the radio stations take out temporary licenses pending the outcome of the conference and to secure adequate recognition of the rights of copyright proprietors. A request sent to all licensed broadcasting stations last May for the purpose of having them take out temporary notices has not been met with the proper response in the opinion of the society which also considers radio broadcasting a "public performance for profit."

This notice which is contained in a letter sent to all radio stations by J. C. Rosenthal, general manager of the A. S. C. & P. is the first definite step toward safeguarding the rights of the authors and composers as well as publishers who are members of the society and is a sort of precautionary measure taken so that the ultimate cutting in on royalties by the radio may be remedied by having the copyright owner receive compensation from that source. Associate members of the society and of the Music Publishers Protective Association have also received copies of the notice sent to the radio companies, accompanied by a letter explaining the situation from E. C. Mills, chairman of the executive board.

In his letter to associate members, Mr. Mills emphasizes that he is anxious to "avoid a repetition of the policy which prevailed in the early days of the phonograph when publishers considered the 'plug' secured from a recording of a composition a sufficient return, and acceptable in lieu of cash."

The letter sent to all radio broadcasting stations by the A. S. C. & P. follows, in part:

"We have been reluctant to take steps that would in any way interfere with the development of 'radio' as a popular institution; our disposition has been rather to extend every consistent co-operation, through permitting the public performance of our compositions, which in our opinion forms the foundation of the programs of entertainment responsible in the main for the amazing spread of 'radio' interest.

"The rights conferred by law in a proprietor of copyright are as specific and definite as in patent right, and infringement thereof is something that we do not believe any broadcasting station would knowingly commit. We again call your attention to these rights, and to the enclosures which are explanatory of them, and invite you to make application for license authorizing the public performance by broadcasting of such compositions as are copyrighted by our members, in the event you desire to so publicly perform them.

"Pending conferences now being arranged with manufacturers of radio apparatus, and others concerned, looking to an agreement as to rates to be charged for licenses, and other matters of mutual interest, temporary, revokable licenses, will be issued to applicants.

"It should be understood, however, that in the meantime every broadcasting of a copyrighted musical composition, unless the consent of the proprietor of copyright therein has been secured, constitutes in our opinion, a public performance for purposes of profit, and consequently an infringement of copyright, subjecting the infringer to legal consequences involving severe penalties.

"As to the compositions of which our members are copyright proprietors, we wish to advise that in each and every case where such are infringed, on and after September 10, 1922, by public performance through unauthorized broadcasting, coming to our notice, suits will be filed in the United States Courts, for recovery for such infringements.

"Our attitude toward 'radio' and our disposition as to its complete development, is entirely sympathetic and friendly, notwithstanding enormous losses in our revenue which we believe to have been caused by its great popularity; but we are obliged, in protection of our obvious and just rights, to insist upon their recognition by those who operate broadcasting stations.

"We therefore invite your prompt response to this letter, and your application for a temporary license, pending the outcome of the conference shortly to be held.

"Such application will be received up to and including September 9th, after which date complaints will be filed and injunctions asked for in each and every case of infringement coming to our attention.

In the letter sent to all broadcasting stations last May, the A. S. C. & P. presented its side of the question, saying that its attitude was not an unfriendly one, that the broadcasting of copyrighted compositions as practiced was for profit, resulting in loss of revenue to the copyright proprietors, and also quoted sections of the Copyright Act, as well as enclosing a copy of a recent court decision of an infringement case found in favor of the society's member. The legal aspect being presented the letter closed with the request that the radio stations make application for license duly authorizing the broadcasting of the copyrighted musical composition of its members.

All that is asked of the radio stations just now is that they make an announcement preceding the broadcasting:

"This composition is copyrighted by and broadcasted by permission of (name of copyright proprietor)."

Pending the final arrangements, the licenses will be revokable and without charge.

COMPOSES BUT IS DEAF

CHICAGO, Aug. 28th.—LeRoy Henderson, who has been totally deaf since a child, has turned the table on Fate and achieved his ambition to compose music. He is now the head of a music publishing house employing a staff of writers and composers. Henderson has not heard a sound since he was six years of age, when he fell from a horse and was deprived of his hearing. He has been an orphan since he was nine years old. He had been humming melodies and writing verses in his spare time. For three years he did free lance writing. His partner in the publishing firm of Gott & Henderson is also deaf.

TOOK NO CHANCES

L. Wolfe Gilbert, song writer and publisher is now playing in vaudeville, and last week crossed the Canadian line to go into Canada, being booked for London, Ont.

At the line the Canadian custom official went through the train, and, looking at a folio in which Gilbert had the manuscript of a new song said, "Anything new in that case?" "Yes," replied Gilbert, "there is." "What is it?" inquired the official. "It's a manuscript," replied Gilbert.

"What is it worth?"
"About \$10,000 to me."
"Going to dispose of it in Canada?"
"I might, at that."
"Well, then hand it over, Mister, I'll see if there is a tax on this thing." And accordingly the song was handed over and now is in possession of the Canadian customs officials.

SONG WINS PRISONER'S FREEDOM

CINCINNATI, O., Aug. 28.—"The Jail House Blues," W. Erthman Farrel's song, was sung in police court here on the other day, and won freedom for William M. Ford, negro comedian and director of "The String Bean Jazz Babies," a troupe of seven colored chorus girls and a leader.

Ford was arrested charged with stealing a yellow dress and he sang the song to convince the judge that he was no thief but a real comedian. He succeeded and the judge, after the song, discharged him.

"VALENTINO" BLUES RELEASED

The "Rodolph Valentino Blues," by Jack Frost, is being released this week by Jack Mills, Inc., which is rushing all possible exploitation announcements, etc., to the trade. The song is a fox-trot novelty and the first song to be given permission for publication by the Paramount film company, despite the fact that a score or more of similar songs have been brought to the attention of the film concern.

NORTON IN ARIZONA

Following a severe breakdown in health George A. Norton, formerly of the writing team of Norton and Casey, has taken up his residence at Tucson, Arizona, where it is believed that the high dry climate will benefit him. Norton is the author of "Sing Me a Song of the South," "That's Gratitude," "Melancholy" and "Memphis Blues."

SAMMY HIMSELF AGAIN

Sammy Levy of the Waterson, Berlin & Snyder professional department, returned last week from a four-week vacation trip which he spent at Saratoga Springs, N. Y. Although on the verge of a nervous breakdown when he left, due to his work at the Rockaways, Sammy is himself again.

KOPELSON RECOVERS

Peter Kopelson, of the Waterson, Berlin & Snyder staff, who was operated upon recently at Sterne's Sanitarium for appendicitis, returned to his office last week completely recovered.

HEIN DIRECTING ORCHESTRA

Silvio Hein, the well-known composer, will direct the orchestra for "The Elusive Lady," a new musical comedy in which Julian Eltinge will star.

HERBERT WRITING FOR PICTURES

Victor Herbert is writing the musical setting for a new motion picture entitled "When Knighthood Was in Flower."

ASKT FOX TROT RELEASED

Harry Akst has written a new fox-trot comedy song which was released last week by Irving Berlin, Inc.

NEW MUSIC FIRM STARTS AND OPENS BROADWAY OFFICES

The new music publishing firm of Ager, Yellen & Bornstein will open its offices at No. 1591 Broadway next week.

The firm is composed of three young men all well known in the music world. Ben Bornstein is particularly well known, having been with the Harry Von Tilzer Co. for twenty years and his announced plans to go into business for himself were received with surprise.

His new associates, Milton Ager and Jack Yellen, are writers of established reputation with a long line of popular and musical comedy successes to their credit. Milton Ager, one of the youngest successful writers on Broadway, is already accorded a front seat among the top-notch composers and is said to possess a wealth of latent talent, which the new firm will endeavor to exploit.

Ager was for several years with Feist and more recently with T. B. Harms. His most noteworthy hit has been "A Young Man's Fancy," the internationally famous music box number from "What's in a Name?", the musical revue for which he composed the score. Other of his successes include "I'm Nobody's Baby," "Ev'rything is Peaches Down in Georgia," "Freckles," and "Anything is Nice if it Comes from Dixieland."

Jack Yellen is a lyric writer who first gained prominence through a long string of Dixie hits including "All Aboard for Dixieland," "Are You From Dixie?" and "There's a Lump of Sugar Down in Dixie." His more recent hits include "Johnny's in Town," "Kiss-a-Miss" and "Down by the O-h-i-o." He was also one of the writers of "What's in a Name?"

The new firm has leased offices heretofore occupied by Albert Von Tilzer in the Hilton Building, corner Broadway and 48th street. These rooms will be devoted to the professional department. Spacious adjoining offices have been leased for the business department.

Relative to his withdrawal from the Harry Von Tilzer Music Publishing Company, Ben Bornstein issued the following statement:

"Mr. Von Tilzer and I part, as we have always been, the best of friends. I have been contemplating a change for some time and when the chance of associating myself with Milton Ager and Jack Yellen came along, I felt that here was a real opportunity. My partners are young and aggressive and have shown that they can write the kind of songs the public wants nowadays. We are ready to begin with a catalogue that is sure to give us at least two immediate hits.

"The corporation, I am happy to say, is firmly established financially and we shall be able to give our songs all the exploitation that they need to make them nationwide hits. Our organization will be conducted on the highest plane of business morals and management and with the co-operation of our many friends in every branch of the industry we expect to establish ourselves immediately among the foremost music publishing houses in America."

Bornstein will be president and business director of the corporation. Capable business and professional staffs are being carefully selected.

ENGLISH MUSIC MAN HERE

Goffrey Clayton, of West Ltd., the London music house, is spending a few weeks in New York. West Ltd. is the publishers of "Three o'Clock in the Morning," the big waltz hit of which Leo Feist, Inc., has the American rights.

BERNARD POLLACK WITH MILLS

Bernard Pollack, well-known music salesman, has joined the staff of Jack Mills, Inc., and will have entire charge of the territory in Philadelphia, Baltimore and Washington.

BURLESQUE

MORE SHOWS CLOSED FOR REPAIRS

MUST BE UP TO STANDARD

Producers on the Columbia Circuit whose shows do not come up to the standard set this season are finding that their time is being taken away and that their productions must be put in shape before they can again play.

Following the news that the Al. Reeves show was ordered off the circuit for repairs, it was learned that the Sam Sidman show playing in Washington last week had been ordered off and instructions to improve it given. The Sidman show is said to need new material and numbers and principals. Will H. Smith and Frank Tannehill left New York on Friday to look the production over and made such changes as were thought necessary.

Tannehill is to write a new book and Smith will produce the numbers. George Douglas has been engaged as one of the principal comedians. The show will be staged by Jean Bedini who went over late in the week.

"The Social Maids" opened ahead of time, jumping to Pittsburgh this week to fill in the Sidman week. They will then go to Rochester to open on their regular time.

Jean Bedini's "Chuckles," which opens in Buffalo this week, will go to Cleveland next week to fill in the Sidman week. This show will then take up its regular time at Ithaca, N. Y., the one-nighters and Utica week. Rochester will remain closed next week and will open the following Monday.

Joe Maxwell's "Varieties of 1922" closed in Newark last Saturday night. Jean Bedini will put on a new show and will open it in three weeks at the Grand, Worcester.

By taking this show off the opening of Newburgh and Poughkeepsie has been postponed several weeks. The "Youthful Follies" will take up Maxwell's route, going into the Bronx this week.

Changes have been ordered in the following shows, the censor committee has looked over. "Wine, Women and Song" needing changes of material and the switching of characters. "Youthful Follies," two changes in the cast and Sim Williams show, the trio to be changed and one of the principals.

Of all the shows that have been seen so far and met with the approval of the officials of the Columbia Amusement Company, there are but four. Maurice Cain and Danny Davenport's "Mimic World," Charles Waldron's "Frank Finney Revue," Billy K. Wells and Rud Hynicka's "Bubble Bubble," and Hurtig and Seamon's "Social Maids." Instructions were given by Sam A. Scribner not to touch any of these shows as they are just what the circuit wants.

MUSIC HALL CAST REHEARSING

The principals now in rehearsal for the stock company of Minsky Brothers' Park Music Hall are Tom Howard, Sally Fields, Joe Lyons, Jesse Rece, Billy Wainwright, Hamtree Harrington, Elsie Mayvon, Billy Ladd, Sue Creighton, and Arnett Creighton.

Tom Howard is staging the piece.

MYRTLE FRANKS SIGNS

Myrtle Franks will work opposite Emil "Jazz" Casper in Max Spiegel's "Plenty of Pep" on the Shubert Circuit this season.

REID SHOW CAST COMPLETE

The roster of the Jack Reid unit on the Affiliated Circuit includes Jack Reid, Clark and Verdi, Alfred Latell with Elsie Vokes, De Wolf Sisters (four people), Romas Troupe, (six people), Bell and Jansen, Clemens Bellinger Company (four people), Burton Carr, Betty Webber, Edna Luce, Margie Catlin, Helen Fordyce and sixteen girls Chas. Donoghue is the manager.

KA DUGAN IS MAJESTIC MANAGER

C. A. Ka Dugan is managing the Majestic Theatre, Jersey City, this season. Ka Dugan has been managing the Strand in Freehold, N. J., and the Palace, Lakewood, the past few years. Previous to that he managed the old Bon Ton in Jersey City, when that house played the attractions of the Empire Circuit.

STAGING GARDEN SHOWS

Tom Howard, between rehearsals of the Park Music Hall cast, is staging the shows at the National Winter Garden. He replaced Nat Fields, who put on the first show. This week's show at the Garden was staged by Howard. Solly Fields is staging the numbers.

WATSON BEATS OPENING WEEK

Billy Watson's "Beef Trust" at the Columbia last week beat the opening week by over \$500. The "Greenwich Village Revue" opened the house and had an extra Saturday night, which was included in the week.

BURNS IS MUTUAL SHOW MGR.

Chas. Burns, last season treasurer of the Empress, Cincinnati, and manager of the Reeves Show the season before, is managing Peck and Kolb's "Follies and Scandals" on the Mutual Circuit this season.

"BUBBLES" AT THE ORPHEUM

PATERSON, N. J., Aug. 26.—"Bubble Bubbles" opened the season at the Orpheum Monday. Manager Lew Watson claims it is the best show that has ever played the house. It will do nearly \$5,000 on the week, he says.

JERMAN IS EMPIRE MANAGER

CLEVELAND, O., Aug. 26.—Joe Jerman, well known burlesque booking manager of New York, has been appointed manager of the New Empire Theatre, this city, which plays the attractions of the Mutual Circuit.

A MISTAKE IN NAMES

By mistake last week the wrong name was mentioned in these columns. It was George S. Banks, instead of George Adams, who was married in Old Orchard to Gladys Craig.

MOE AT NEW SELWYN

CHICAGO, Ill., Aug. 26.—Charlie Moe, former burlesque manager, has been appointed advertising agent and general superintendent of the New Selwyn Theatre.

WORTH AND WILLIAMS BOOKED

Joe Worth and Ruddy Williams will open their vaudeville time at the Hippodrome, Cleveland, Sept. 11. They are booked over the Western Vaudeville time.

"CRAZY QUILTS" IS NEW ACT

The Kelso Brothers and Quigley opened at the Nixon, Philadelphia, Monday, in their new act, "Crazy Quilts."

NEW HOUSES ON MUTUAL CIRCUIT

TWENTY-ONE OPEN LABOR DAY

Several more houses were added to the Mutual Circuit last week and one week was dropped, that is, it did not go over and will not be in when the regular season opens, according to the present arrangements.

The Family, Rochester, N. Y., will open Labor Day. This house was added to the circuit last week. Harry "Hello" Jake Fields and his "Hello Jake Girls" will open the house. This show was to open on the Penn Circuit, but that week is off for the present, as the right percentages cannot be secured by the circuit with the houses, it is said. Rochester will be played between Buffalo and Albany.

The Lyric, Cincinnati, will also open Labor Day, with the "Baby Bears," contracts having been signed last week for that house to play the Mutual shows.

A house in New Britain has been decided on, but the shows will play as "tabs" and will play there a full week.

The house in Buffalo will be called the Garden instead of the Empire.

The Auditorium in Dayton is a new house and has a seating capacity of 2,200. This house, when built, was intended for high-class pictures; it has plenty of stage room, however, and is centrally located.

The official route houses and shows of the Mutual Circuit will appear in the CLIPPER as soon as it is completed. An incomplete list has been given out; since then a number of the shows have been switched to other openings and new towns added. The Family, Rochester, New Britain, Conn., and Cincinnati have been added. There is no doubt that there will be several more changes before the regular opening of the season. When this is complete the route will be printed. In the meantime, the routes from week to week will be printed weekly along with the Columbia Circuit route.

The S. W. Mannheim Circuit of Theatres now control twelve houses. Eleven of these are on the Mutual Circuit. They are negotiating for several more houses and should have them before the end of the week.

These houses are the Bandbox, David Hamil, manager, and New Empire, Joe Jermon, manager, Cleveland. Sandusky, Sandusky, Ohio, J. A. Heinmelein, manager; Music Hall, Akron, Ohio, Paul Moore, manager; Rialto, Elyria, Joe Mack, manager; Broadway, Indianapolis, Eddie Sullivan, manager; Auditorium, Dayton, H. T. Lederer, manager; Garden, Buffalo, Harry Abbott, Jr., manager; Lyceum, Columbus, Ed F. Emrich, manager; Utopia, Painesville, Fred Cleary, manager; Duquesne, Pittsburgh, Bob Schoeneker, manager, and the Fremont, Fremont, Ohio, Harry Allen, manager.

Six of these managers are long experienced in burlesque as road managers or treasurers. They are Dave Hamil, Joe Jermon, Joe Mack, Eddie Sullivan, Harry Abbott, Jr., and Bob Schoeneker.

BIG BUSINESS FOR "FATHER"

PATERSON, N. J., Aug. 24.—The "Bringing Up Father" opened to over \$800 at the Lyceum and sold out the balance of the week.

BABE QUINN WITH "BABY BEARS"

Babe Quinn has signed with James Madison's "Baby Bears" on the Mutual Circuit as soubrette.

"BON TON GIRLS" AT COLUMBIA IS LAUGHING SHOW

For a real good laughing show, the "Bon Ton Girls" is the goods. Johnny Barry is the feature and this comedian, always funny, seems more so than ever. He is capably assisted in the comedy by Bob Startzman.

Jacobs and Jermon have extended themselves this season in the production of this show, the scenery is bright and cheery looking and the costumes are handsome and blend in with the scenery.

The programme states that Abe Leavitt is responsible for the book, Seymour Miller and Herman Kahn wrote the special music and lyrics. Solly Fields put on the numbers all under the direction of John G. Jermon.

The girls in the chorus worked in harmony, and real hard, each and every one.

Barry of the "I'll kill 'em" fame and other witty sayings, just glided through the show, selling his comedy and wearing funny suits of many kinds in high class form. This fellow seems to get better every season we see him.

Startzman, who is doing his "tramp," stands out better in this show than in any other we have seen him. He has material that sets him off better and he knows how to deliver it. He and Barry are doing fine team work and Startzman seems to fit in better in this show than the show he was with last season.

All Gertrude Beck needs is an attractive gold frame to step in. She is beautiful and a perfect picture. Her pretty face, charming personality, attractive blonde hair, blue eyes and perfect figure; my what a subject for an artist to paint. Miss Beck is not alone all that, but she is talented as well. Her numbers all go over, she knows the way to put them over; in fact she stopped the show with one number in the first part Monday afternoon. She dances gracefully and is cute in scenes. Her dresses set off her beauty splendidly, and she has a good selection.

Walter La Foye is an Al straight man; as a talker he is excellent. He is equally as good when singing. He has a dandy voice, real musical. La Foye can also wear clothes.

Jean De Lisle, who has been missing for several years from the ranks of burlesque, has returned stronger than ever. Her appearance is fine; she has the same old smile and winning way that burlesque patrons like. Her costumes are beautiful. Miss De Lisle did very nicely with her numbers registering with each.

Her work with the comedians was well done. Lou Barry is developing into a clever little ingenue. She seems to have more confidence in herself, consequently she gets more out of both her numbers and lines than in the past. She wears pretty dresses.

Dave Kindler appears in several scenes and does very well, but shines with his specialty.

Eddie Simmons does some character bits and works very fine in them.

Estelle McCabe and Ethel Norton have small parts, which they take care of.

Miss Beck sang "Little Red School House" and scored with it.

One of the big numbers in "Three o'Clock in the Morning," sung by Miss De Lisle, Mr. La Foye and the chorus. Miss De Lisle injected a "vamp" bit in the number, which she worked up to a fine comedy scene with Barry. It went very big.

Dave Kindler was very successful with his singing and whistling specialty in one, going over fine. He opens with a song and finishes the chorus whistling. He then whistles two more numbers, introducing several styles of whistling. For an encore he does another number, in the same manner as his opening song.

The "burlesque picture" scene created plenty of laughs. Barry and Startzman handling the fun part of it in excellent form. Miss Beck, Kindler, La Foye and Simmons assisted finely in getting the scene over.

Jean De Lisle and Lou Barry in one, offered a Tyrolean number excellently. Their costumes were in fitting with the character. The act is different than other sister acts and the audience liked it. They were very successful.

Barry and Startzman mopped up in an eccentric dancing act. Their peculiar style of "hoofing" took at once and was heartily applauded. La Foye and Miss De Lisle did very nicely in their singing specialty, which was done neatly. They harmonized sweetly.

Miss Beck sang "Indiana" so good that the audience refused to let her get away until she did four or five encores. She not alone sang it well, but it was the way she did it that they liked. This is where she stopped the show.

Barry, Startzman, La Foye and the Frasier Two in a comedy musical bit number "Chili Bili Bee" scored in a fine big comedy turn. The comedians worked this up cleverly.

The "Bon Ton Girls" started a little slow but soon got under way and developed into a fine laughing show. In a few more performances it will be whipped into excellent shape and will be a show that not alone the owners will be proud of but the Columbia Amusement Company as well. The censors will not have much to do but put their O. K. on it.

SID.

FRYER FOR "KANDY KIDS"

George Clayton Fryer has been engaged by Jake Potar to work opposite Johnnie Weber in his "Kandy Kids." Fryer takes Oce Hamilton's place.

DRAMATIC and MUSICAL

"THE OLD SOAK," RICH IN HUMOR, MADE INTO PLAY

"THE OLD SOAK," a comedy in three acts by Don Marquis, based upon his newspaper column character by that name. Produced at the Plymouth Theater, on Tuesday evening, August 22.

CAST

Clem Hawley.....	Harry Beresford
Matilda.....	Minnie Dupree
Lucy.....	Helene Sinnott
Clem Jr.....	George Le Guere
Cousin Webster Parsons.....	Robert McWade
Tom Ogden.....	Grant Mills
Ina Heath.....	Mary Phillips
The Hired Girl.....	Eva Williams
"Al".....	Robert E. O'Connor

Don Marquis's creation, "The Old Soak," came to life Tuesday night at the Plymouth Theatre under the guiding hand of Arthur Hopkins and lost none of its potency and charm when seen in the flesh. In fact the stage version of the "Old Soak," is, if anything, better than the column character of Don Marquis or his book by that name. Of course there is a story or plot to the play but it is of slight texture and never obtrudes itself too much upon the main business of the evening, which is the revealing of the nature of the "Old Soak" and his companion of the pre-Volstead days, "Al," ex-bartender, who never fails to bring to the "Old Soak" whatever flotsam or jetsam of spirituous nature as may come to his ready hand.

The play is humorous and kindly, it may, without any harm, be likened to "Lightnin'," but the likeness is more in that it is built up around a single character, and that character a rather quaint personality, than in anything else. The "Old Soak" and his friend "Al" move majestically through the three acts, keeping the audience in smiles and laughs, as they recount the evils of the present life or the wonders of his famous invention.

The story is almost as old as play writing. The poor old mother, wife of the "Old Soak," is saving up her securities in order to pay off the next installment on the house. There is a son who falls in love with an actress and steals from his employers in order to give her presents. He later speculates in order to cover up his deficits and loses everything. That is about all of the plot, the "Old Soak," of course, retrieving the family fortunes by sheer, rum-inspired bravado and everything ending more or less happily. But in between and all around this feeble plot is the comedy and tragedy and fine observance of human nature that Don Marquis possesses to such a marked degree. Almost everything he touches is made real, and even at times, when some of the characters are slightly overstressed, you can see that, fundamentally, they are drawn from life.

Harry Beresford, as Clem Hawley, the "Old Soak," gives as fine a characterization as has been seen since Frank Bacon in "Lightnin'." The moments when he is on the stage are always enjoyable. Minnie Dupree is always sure of her ground as the suffering wife, and carefully avoids falling into the pitfall of making the part unduly plaintive. "Al," the ex-bartender, is played to the life by Robert E. O'Connor and Eva Williams is delightful as "Nellie" the hired girl who kills the parrot by feeding it bootleg to see whether it is good. Others who do well in their parts are Helene Sinnott and Robert McWade, who in a role much different than those in which he is usually seen was excellent.

The play is clean and funny throughout and the first night audience compelled Marquis to make a curtain speech, which he did in a pleasing and humorous vein.

"KEMPY" TO STAY AT BELMONT
"Kempy," is not to be moved.

NEW PRODUCING FIRM

A new producing firm has been launched and will be known as Mercury Productions. The first offering will be a comedy by Wilson Collison, entitled "Sweet Petunia," with Clarke Silvernail and Enid Markey being featured. "Put it in Red," a comedy, by Dion Kittredge; "The Window," a melodrama, by Wilson Collison, and a play by Innis G. Osborn have also been obtained for production.

"DOLLY JORDON" REHEARSING

"Dolly Jordan," the new play which Iden Payne is to produce started rehearsing on Monday of this week. Josephine Victor has the leading role. The play tells the story of an English actress carrying her from the age of sixteen to sixty.

"THE SERPENT'S TOOTH," WITH MARIE TEMPEST, LIGHT BUT PLEASING

"The Serpent's Tooth," a comedy in three acts, by Arthur Richman, presented at the Little Theater on Thursday evening, August 24th.

CAST

Fanny.....	Josephine Williams
Jerry Middleton.....	Leslie Howard
Mildred Sherwood.....	Anne Sutherland
Alice Middleton.....	Miss Tempest
Bert Boyd.....	Howard Freeman
Morgan Trendell.....	Mr. Browne
Janet Trendell.....	Ann Merrick
Percival Faraday.....	Robert Lowe
A Caterer.....	John Clements

Miss Marie Tempest, absent from New York for several years returned last week in a play in which she acted a mother's role, and despite the fact that she scored all her big triumphs in roles of youth, she in this one, displayed the irresistible charm which she always possessed, the delicate manner of speech, the pathos, in fact all the qualities which made of her such an artist.

In "A Serpent's Tooth," Miss Tempest has a job which few mothers would relish and she does in a manner which even less would have the courage to carry through. Her son, Leslie Howard, is a young scamp, spoiled by money and associates and he has become engaged to marry the young, rich and lovely daughter of one of her old admirers.

The girl as well as his mother adore him and try to forgive his many escapades on the ground of his youth and attractiveness. Just as the engagement dinner is to be held his mother catches him in a particularly nasty affair with another woman. This is the last blow, and realizing, as she says, that he is not worth "one beat of that young girl's heart," she decides to tell the girl all about the son and also how foolish it would be for her to attempt to happily marry and live with him.

The boy's sweetheart resented the telling of the story but was forced to realize its truthfulness. The mother takes all the blame for the boy's mistakes and says that she herself had spoiled him with too much kindness.

The play, while light, is genuinely entertaining, due, perhaps, more to the art of Miss Tempest and an excellent supporting cast than to the play itself. The scene in which the mother tells the girl of the boy's worthlessness is cleverly written and is one of the strong spots in the play. Instead of brutally breaking the news to the girl she calls her to her and tells a story, a legend of the far east and of a fortune-hunter and his unhappy bride.

The supporting cast was excellent. Leslie Howard as the spoiled son did some very fine acting and his agreeable personality did much to make one forgive the many shortcomings which the part put upon him. Graham Browne did finely, and Ann Merrick gave a remarkably good performance.

"FOOLS ERRANT," AT MAXINE ELLIOTT, IS CLEVER COMEDY

"FOOLS ERRANT," a comedy in four acts by Louis Evan Shipman. Produced at the Maxine Elliott Theatre, Monday evening, August 21.

CAST

Sims.....	Gregory Loring
Mrs. Kinsey Elton.....	G. Tracy L'Engle
James Stannard.....	Fritz Williams
Maid.....	Isabel Pell
Fanny Pritchard.....	Lucille Watson
John Pritchard.....	Vincent Serrano
Erick Briery.....	Cyril Kightley
Greta Ellis.....	Alexandra Carlisle
Maid.....	Bodil Roaring
Dr. Graham.....	Robert Cummings
Cassidy.....	Charles Reigel
Molloy.....	Arthur Fitzgerald
Maid.....	Ruth Elaine

Resuming his play writing activities, Louis Shipman, has for his new effort a well written comedy, clothed in fine phrases, and telling a story of an individual who is sure that he has "found himself" and proceeds to live accordingly. Sympathy is the keynote of his activities to a great extent with the result that almost every character on the stage utters some sort of word in praise for the noble fellow. Probably some in the audience would have had a better evening if some one in the cast had had occasion to call the hero a "bum" at least once.

Cyril Kightley played the principal male role, as Erick Briery, Alexandra Carlisle had the chief feminine role and probably surprised not a few with her excellent work. Lucille Watson and Vincent Serrano had principal roles also.

Erick Briery, is a man on the style of the soldier of fortune type who starts from a lumber camp in Minnesota, comes in contact with various problems and seems to dispose of them easily enough.

Later he takes part in the war and when he returns feels more satisfied with himself than ever. Back in New York he learns that the woman he has always loved is in need of a friend. She has married another man and said husband is spending most of his time with a mistress. Of course it's up to the obliging Mr. Briery to get the husband back for the lady. Erick goes to his studying grounds and decides that the solution of the problem is for him to marry the mistress who is causing trouble for the woman he loves. Apparently, the fact that he was taking another woman, and that his friend's husband might also take another mistress might also cause pain to Mrs. Pritchard, was overlooked by the clever Erick.

Nevertheless, for all this seemingly foolish stunt, Erick and his colleagues manage to make the play a well acted and entertaining show. Miss Carlisle as Greta Ellis, must be credited with the honors of the evening in so far as clever acting is concerned. For her role was one rather ridiculous if anything.

The dramatic critic of *Life* has an excellent chance to pick a fuss with his editor by knocking the play a little or say just what he thinks of it; for the play was written by the editor of the weekly which admits that it is funny. The critics of the *Evening Sun* and *Life* should have swapped jobs for one night and attend the performances of the plays written by the one connected with the opposite papers. Don Marquis's "Old Soak," was also produced this week.

PROF. MATINEE OF "MONSTER"

An invitational professional matinee of "The Monster" at the Thirty-ninth Street Theatre will be given on Friday afternoon of this week.

NEW NUGENT PLAY TO BE SEEN

"A Clean Town," will be seen in New York next month.

CORT TO DO NEW PLAY

John Cort will produce Iden Payne's new play, "Dolly Jordan." The piece will open at the Sixty-third Street Music Hall on September 27. The cast includes Josephine Victor, Whitford Kane, Alphonz Ethier, Amelia Gardner, Langhorne Burton and Catherine Calhoun Doucet.

"DAFFY DILL," NEW FRANK TINNEY SHOW, AT THE APOLLO

"DAFFY DILL," a musical comedy in two acts with Frank Tinney as the star, presented on Tuesday night, August 22, at the Apollo. Book by Guy Bolton and Oscar Hammerstein 2nd, and music by Herbert Stothart.

Principals.

Frank Tinney, Georgia O'Ramey, Marion Sunshine, Harry Mayo, Irene Olsen, Guy Robertson, Frances Grant, Ted Wing, Mary Haun, Keene Twins and Jacqueline Hunter.

Frank Tinney's new musical comedy or revue, perhaps is a better name, will never worry the audience as to plot, for while there is one, it is so faint that after the first two or three minutes of the piece it disappears entirely only to re-appear just before the final curtain falls when everything is cleared up.

The story has to do with a young Californian millionaire, who on his first trip east meets a charming young girl and fearing that she may care for his money more than for him, poses as a poor young man, while his friend plays the millionaire part. He also falls in love with the girl and carries her along at such a rate of speed, that she almost loses her head over him. She finds herself all right at the finish, however, and leaves the supposed millionaire for the poor boy, only to find that he is the real possessor of the money, so all are happy.

That is the story. The tunes are clever and one or two catchy, although none stood out in the way a real hit is expected to. The costumes are scant but beautiful, and the chorus worked with a snap and a vim that other musical shows could with advantage imitate.

Tinney is on the stage a great deal, too much in fact as he has not enough comedy material to carry him through all his scenes. He works in white face in all but his first scene, in which he plays a colored school boy who brings his teacher a present of a bottle of beer.

Tinney, is funny, no doubt of that but is working some old jokes overtime, many of which have been heard in vaudeville. Billy Van's Ford joke is an example.

A lot of ad libbing was Tinney's strongest comedy and a number of his bits provoked all sorts of laughter. "The Coachman and the Widow," done by him and Marion Sunshine was a scream and one of the best things in the show.

Georgia O'Ramey, a rural miss, proud of it, and her funny clothes won a lot of laughs and kept the interest up in a place that threatened to lag.

There are some clever dancers in the piece, Frances Grant and Ted Wing being especially good and carried off a big applause hit in their principal number. Mary Haun and Galdino Sedano did a well executed number as well as the Keenes and Frederick Renoff.

Tinney did a clever burlesque musician bit in which the orchestra leader was an excellent foil and also did well with a hesitating stuttering impromptu speech which reminded one of Tom Lewis.

Another comedy scene done by Tinney and a white horse which bit him in the back was also laughed at by many who came to "Daffy Dill" with the sole desire of being amused and appeared to have succeeded.

B. F. KEITH BOOKING EXCHANGE

Week of September 4, 1922

NEW YORK CITY

Palace—Wm. & Joe Mandel—Walters & Walters—Stars of Yesterday—Ted Lewis.

Riverside—Bobbie Gordon—Shaw & Lee—Schlicht's Manikins—Jos. K. Watson—Wm. Halligan & Co.—Hegedus Sisters—Mitty & Fillion—Bert & Betty Wheeler.

51st Street—Ona Munson & Co.—The Weak Spot—Eric Zardo—Jones & Jones—Sherwin Kelly.

Alhambra—Garcinetti Bros.—Dixie Hamilton—Duffy & Sweeney—Moody & Duncan.

Royal—Yost & Grady—Haney & Morgan—Holland & Oden—The Storm—Mel Klee—Snow, Columbus & Hocter—Gordon & Ford.

Broadway—Tamald Duo—Boyle & Bennett—J. Rosamond Johnson—Joe Laurie—Higgins & Bates & Co.—The Sharrucks.

Jefferson (First Half)—Cartmell Harris—Lewis & Dody. (Second Half)—Dixie Four—Laura Pierpont & Co.—The Le Grohs—Harry Breen—Folson, Denny & Specht's Band.

Franklin (First Half)—Johnson & Baker—Florence Brady—Lang & Vernon—Laura Pierpont & Co.—Al Wohlman. (Second Half)—Dancing McDonalds—Bert Fitzgibbons.

Regent (First Half)—Jas. & Etta Mitchell—Clark & Story—Harry Burns—Arthur Alexander & Co. (Second Half)—Lewis & Dody.

Colliseum (First Half)—Dancing McDonalds—Chung Wha Four—Marshall Montgomery—Nash & O'Donnell—Al Herman. (Second Half)—Jas. & Etta Mitchell—Raymond & Stern—Son Dodgers.

Fordham (First Half)—The Le Grohs—Harry Burns & Co.—Son Dodgers. (Second Half)—Chung Wha Four—Marshall Montgomery—Al Herman.

Hamilton (First Half)—Dixie Four—Bert Fitzgibbons. (Second Half)—Toney & George—Al Wohlman—Harry Burns & Co.—Howard & Clark.

BROOKLYN

Orpheum—Barbette—Bronson & Edwards—Crawford & Broderick—Lionel Atwill & Co.—Brown & Whittaker—Patricola.

Bushwick—John Blundy & Brother—Rice & Werner—Pinto & Boyle—Hermine Shone—Burns & Lynn—Billy Arlington—Veterans of Variety.

Flatbush—Fridkin & Rhoda—Joe Browning—Ted Lewis & Band.

Rivera (First Half)—Toney & George—Howard & Clark. (Second Half)—Florence Brady—Nash & O'Donnell—Lang & Vernon.

Far Rockaway (Second Half)—Johnson & Baker—Arthur Alexander & Co.—Wells, Virginia & West.

BALTIMORE, MD.

Maryland—Al Shayne—Hall, Ermine & Brice—Alice Hamilton.

BOSTON

Keith's—Autumn Trio—Lilly Von Kovacs & Partner—Will Mahoney—Leo Donnelly & Co.—Lois Bennett—Van Hoven—Van & Schenck.

BUFFALO, N. Y.

Shea's—Yule & Richards—Devoe & Hoeford—Great Blackstone—Levitt & Lockwood—Anderson & Yvel.

CLEVELAND, O.

105th St.—Joe De Lier—Three Kitaros—Butler & Parker—Mark McDermott—Runaway Four.

COLUMBUS, O.

Keith's—The Clown Seal—Pierce & Ryan—Claire Vincent Co.—Allen Stanley—The Comebacks.

DETROIT, MICH.

Temple—Fifer Bros. & Sisters—Joe Roberts.

ERIE, PA.

Dreams—Brent Hayes—Little Cottage—Maurice Diamond Co.—Dozo Retter.

GRAND RAPIDS, MICH.

The Rios—Tabor & Green—Haveman's Animals—McGrath & Deeds—Ted Lorraine Co.

LOWELL, MASS.

Keith's—Smith & Barker—Tom Brown's Melody Land—The Norvelles—Grace Hayes—Ray Snow & Narine—Tan-Arakis—Black & O'Donnell.

MONTREAL, CANADA

Princess—Al Striker—Ormsby & Remig—Are You Married?—Ted & Betty Healy—William Ebbs—Bach's Entertainers—Papi's Grenados.

PHILADELPHIA, PA.

Keith's—Mrs. Sidney Drew & Co.—Millard & Marlin—Billy Sharp's Revue—Seed & Austin—Barrett & Cuneen—Kellum & O'Dare—D. D. H.—The Magleys—Gordon & Rica.

PITTSBURGH, PA.

Davis—Harriet Remple & Co.—Holmes & La Vere—Dias's Monks—Scanlon, Denno Bros.—Adams & Griffith.

PORTLAND, ME.

Keith's—The Awkward Age—Weber & Ridnor—Zemeter & Smith—Powers & Wallace—Coffman & Carroll—Crafts & Haley.

QUEBEC, CANADA

Binns & Grill—Princess Winona—Flying Henrys.

SYRACUSE, N. Y.

Keith's—Paul & Goss—When Love Is Young—Mae West—Emily Lea & Co.—Moran & Mack—Flying Henrys.

TORONTO, ONT., CANADA

Shea's—Artistic Treat—Green & Parker—De-

marrest & Collette—De Lyle Aida—Bill, Genevieve & Walters.

WASHINGTON, D. C.

Keith's—Andrieff Trio—Bob Anderson—Craig Campbell—Jessie Busley & Co.—Rooney & Bent—Davis & Felle.

ORPHEUM CIRCUIT

Week of September 4, 1922

CHICAGO

Palace—Florence Walton—Williams & Wolfus—Dooley & Sales—John Steel—Bill Robinson—Stanley—Calts Bros.—Anatol Friedland.

State Lake—Elizabeth Brice—Creedon & Davis.

DENVER, COLO.

Orpheum—Trixie Frigana—Martin & Moore—Jimmy Sato—Osborn Trio—Shelia Terry—Four Camerons—Cervo & Moro.

DES MOINES, IOWA

Orpheum—Lawton—Hall & Dexter—Jack George Duo—Jim McWilliams—Mildred Harris—Bevan & Flint—Lola & Senia.

DULUTH, MINN.

Orpheum—Simpson & Dean—Cressy & Dayne—Bailey & Cowan—Bankoff & Co.—Rome & Gaut—Korall Bros.

KANSAS CITY, MO.

Orpheum—Merle's Cockatoos—Jack Norton—Jean Granes—Hyams & McIntyre—Fenton & Fields—Gus Fowler—Lydell & Gibson.

Main St.—Murray & Gerrish—Niobe.

LINCOLN, NEB.

Orpheum—Harry Carroll Revue—"Show Off"—Stan Stanley—Brown Sisters—B. & F. Mayo—Jackie & Billie—Shattuck & O'Neil.

LOS ANGELES, CAL.

Orpheum—Lew Dockstader—Bob Murphy—Johnny Singer & Dolls—Jean Barrios—Princess Wah Letka—Roscoe Allis—Emma Carus.

Hill St.—Crane Wilbur—Flo Lewis—Murray Kisses—Three Danols Sisters—Keno, Keyes & Melrose—Birds' Cabaret.

MINNEAPOLIS, MINN.

Hennepin—J. & N. Olms—Sampson & Douglas—Faber & McGowan—Weaver & Weaver—Morgan Dancers—Laytons.

MEMPHIS, TENN.

Orpheum—Dr. Thompson—Conroy & Le Maire—Wilson Bros.—Adolphus—Jack Le Vere—El Rey Sisters.

OMAHA, NEB.

Orpheum—Cliff Clark—Five Minstrel Monarchs—Hilton Sisters—Singers' Midgits—Rubin & Hall—Wonder Girl.

SEATTLE, WASH.

Orpheum—Rae Samuels—Schwartz & Clifford—Anderson & Burt—Franklyn—Charles—Dave Roth—Hansko Japs—Mellette Sisters.

ST. PAUL, MINN.

Orpheum—Hilmy Aubrey Trio—Claudia Coleman—Frank Wilcox—Wellington Cross—Lindquist & Allen—Reed & Tucker—Ethel Parker.

SIOUX CITY, IOWA

Orpheum—Alex. Patty—Herbert Brooks—Kane & Herman—Novelty Clitons—Davis & Darnell—B. C. Hilliam—Chandon Trio—Niobe.

ST. LOUIS, MO.

Orpheum—Mabel Ford—Jungeland—Frank Ward—Duster Bros.

SAN FRANCISCO, CAL.

Orpheum—Theodor Roberts—Ernest Hiatt—Bronson & Baldwin.

Golden Gate—Princess Radjah—Tango Shoes—Janis & Chaplow—Heras & Willis—Snell & Vernon.

SALT LAKE CITY, UTAH

Orpheum—Gus Edwards—Tom Smith—Sandy—Joe Rolley—Redmond & Wells—Lloyd Nevada.

VANCOUVER, B. C.

Orpheum—Senator Ford—Jessie Reed—Leon & Co.—Beth Berl & Co.—Ames & Winthrop—Tracey & McBride—Jack & Jessie Gibson—Creole Fashion Plate.

WINNIPEG, MAN.

Orpheum—Hector & Pale—Vincent O'Donnell—Harry Watson—Weaver & Weaver—Babcock & Dolly—Mme. Herman.

F. F. PROCTOR

Week of August 28, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Van & Schenck—Adrian—Grace Hays—Harry Holman Co.—Maggie Clifton Co.—Doyle & Cavanaugh. (Second Half)—Harry J. Conley Co.—Dixie Three—Gordon & Ricca—Lieut. Thelton Co.—Bert Fitzgibbons—Charlotte Lansing Co.—Four Musketeers—Sherman & O'Rourke.

68th Street (First Half)—Mel Klee—Duball & McKeggle—Profferting—Jack & M. Gray—Wm. O'Clare & Co.—Al Green & Pals. (Second Half)—Riano Northnae & Ward—Dancer Woodline's Orchestra—Taylor & Brown.

23rd Street (First Half)—Joe Laurie, Jr.—The Letter Writer—Van Cello & Mary—Bruch & Thurston. (Second Half)—Will J. Ward—Genevieve Homer—Moore & Jayne.

125th Street (First Half)—Tarsan—Al H. Wilson—Little Yoshi—Haney & Morgan. (Second Half)—Jno. & B. Page—Favorites of the Past—Jack Hedley Trio—Neil & Witt.

ALBANY, N. Y.

(First Half)—Ralph Seabury—Oren & Drew—Ricer & Werner—Jos. K. Watson—Roya & Georgia Boys (Second Half)—The Herbarts—Jeannette Childs—Thos. P. Jackson Co.—Al. Wohlman—Blackstone.

ELIZABETH

(First Half)—Three McAdams—Rhodes & Watson—Weston & Wagner & Knowles—Operalogue. (Second Half)—Bowers, Walters Co.—Al. Fields & Co.—Just Girls.

MT. VERNON, N. Y.

(First Half)—Will J. Ward—Bobbo & Nelson—Gracintti Bros.—Jack Kennedy Co.—Moore & Jayne—Four Musketeers—Hamill Sisters. (Second Half)—Thornton & King—Grace Hayes—Toney George Co.—Bessie Barriscale Co.—McKay & Ardine—Van Cello & Cary.

NEWARK, N. J.

(First Half)—Harry J. Conley—Morgan & Mack—The Sun Dodge—Charlotte Lansing Co. (Second Half)—Bigelow & King—Al. Alexander Co.—Fisher & Horst—The Gells—Yarmak—Mary Haynes Co.—Milly Thilly—Greta Ardine Co.—Little Yoshi.

SCHENECTADY, N. Y.

(First Half)—Bohemian Trio—Jeannette Childs—Milloy & Cowell—Al Wohlman. (Second Half)—Ralph Seabury—Oren & Drew—Hal Johnson Co.—Dave Thursby—Dorothy Hoy & Georgia.

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YONKERS, N. Y.

(First Half)—Gordon & Ricca—Jack Hedley Trio—Jones & Jones—Patrice & Sullivan—Freda & Anthony. (Second Half)—Maggie Clifton Co.—Dorothy & Betty—Hamill Sisters—Boys of Long Ago—Joe Laurie, Jr., Co.

B. F. KEITH VAUDE. EXCH.

Week of August 28, 1922

NEW YORK CITY

Broadway—Brown's Dogs—Dixie Hamilton—Wayne, Marshall & Candy—Rose & Moon—Lewis & Dody.

Jefferson (First Half)—Visser & Co.—The New Doctor—Flo Brady—Bryant & Stewart—Ruloff & Elton. (Second Half)—Murray, Leslie & Girls—Jones & Jones—Patricola.

Franklin (First Half)—Murray, Leslie & Girls—The Le Grohs—Fields & Pink—La Bernica & Co. (Second Half)—Tamaki Duo—Young & Wheeler—Wm. Edmunds & Co.

Regent (First Half)—Downey & Claridge—Jack Little—Chung Wha Four—D. D. H. (Second Half)—Duball & McKenzie—The New Doctor—Flo Brady—Bryant & Stewart—Higgins Bates & Co.

Colliseum (First Half)—Mrs. Gene Hughes & Co.—15th Regiment Infantry Band. (Second Half)—Carlo De Angelo & Co.

Fordham (First Half)—Tamaki Duo—Young & Wheeler—Higgins Bates & Co.—Arthur Alexander & Co. (Second Half)—Haney & Morgan—Mrs. Gene Hughes & Co.—Holland & Oden.

Hamilton (First Half)—Carlo De Angelo & Co.—Holland & Oden. (Second Half)—Clark & Story—The Le Grohs.

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Harlem Opera House (First Half)—Bigelow & Clinton—Fisher & Hurst—Riano, Northnae & Ward—The Pepperbox Revue. (Second Half)—Freda & Anthony—Adrian & Co.

BROOKLYN

Orpheum—Autumn Trio—Ten Eyck & Wiley—Lydell & Macey—Craig Campbell—Ona Munson—Marino & Martin—Smith & Barker—Sharkey, Roth & Hewitt.

Greenpoint (First Half)—Tony George & Co.—Neil & Witt—Favorites of the Past. (Second Half)—Patrice & Sullivan—Tarsan—D. D. H.

Prospect (First Half)—Dixie Four—McKay & Ardine—Thornton & King. (Second Half)—Garcinetti Bros.—Moody & Duncan—Jack Kennedy & Co.—Van & Schenck.

Far Rockaway (Second Half)—Laddy & Laddy—Chung Wha Four—The Son Dodgers—Sophie Tucker & Co.

ATLANTIC CITY, N. J.

Garden—Bob Anderson—Dotson—Wm. & Joe Mandell—Oliver Twist—Olsen & Johnson—Sophie Tucker—Bert & Betty Wheeler—Owen McGivray—Eae Eleanor Ball.

BALTIMORE, MD.

Maryland—Elly—Ben Welch—Harriet Remple & Co.—Dorothy Waters—Carroll & Gorman.

DETROIT, MICH.

Temple—Barrett & Farnum—Oliver & Oip—The McIntyres—Toyland Follies—A. & M. Havel—Alleen Stanley.

RICHMOND AND NORFOLK

Three Arminius—Clara Howard—Pietro—Le Maire, Jones & Co.—Billy "Single" Clifford.

NORFOLK AND RICHMOND

Foster & Ray—Betty Eldert & Co.—Otto Gygi & Vadi Co.—Margaret Ford—Blackface Eddie Ross.

PHILADELPHIA

Keith's—J. & E. Mitchell—Hall, Ermine & Brice—Lionel Atwill & Co.—Ethel Hopkins—Wright & Dietrich—Crawford & Broderick—Arthur West—Dancing McDonalds.

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Scollay Square—Great Johnson—Meehan & Newman—Ben Smith—Wyllie & Hartman—Ryan, Weber & Ryan.

Washington Street—Margaret Taylor—McIntyre & Holcomb—Hugh Herbert Co.—Black & O'Donnell—Mulroy & McNece.

Howard—Four Bellhops—Morrissey & Young.

Henderson's, Coney Island (First Half)—J. & H. Shields—Cliff Nazarro—Low Cooper—Five Ballots. (Second Half)—Reeder & Dean—Violet & Lois—Walter & Walters.

Far Rockaway (Second Half)—Laddy & Laddy—The Dodger—Jimmie Lucas Co.

ALBANY, N. Y.

(First Half)—John S. Blundy Co.—Dowitt & Robinson—Goslar & Luby—Lane & Freeman—Syncopated Seven. (Second Half)—Dublin Trio—Burns & Lorraine—Joleen—Bloom & Sher—Klown Revue.

ATLANTIC, IOWA

(First Half)—Lalla Solhni Co.—Elliott & La-Tour—Kitty Doner Co.—Will Mahoney—Nayson's Birds.

BINGHAMTON, N. Y.

(First Half)—Melody Revue—Fairfield Four—Dan Fong Gue—O'Brien & Josephine—Jack Morgan Co.—King & Irwin—Newport Strik & Parker. (Second Half)—N. & J. Farnum—Kramer & Griffin—Kaiser Trio—Jewel & Rita—George Damerel Co.—Hall & Shapiro—Wm. Chainer Co.

EASTON, PA.

(First Half)—Dublin Trio—Burns & Lorraine—Joleen—Bloom & Sher—Klown Revue. (Second Half)—John S. Blundy Co.—Dewitt & Robinson—Goslar & Luby—Lane & Freeman—Stars of Yesterday.

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ELMIRA, N. Y.

(Second Half)—Newport Strik & Parker—O'Brien & Josephine—Dong Fong Gue—King & Irwin—Jack Morgan Co.

HAZELTON, PA.

(First Half)—Lucille Dubois—Pincus & Nadene—Reno Sisters & Allen. (Second Half)—Wilson & Cappel—Miller Girls—Thanks & Kelly—McCormick Sisters & Bliss.

HARRISBURG, PA.

(First Half)—Mack & Manns—Cook & Rosevere—What'd I Tell You—El Cleeve—J. C. Mack Co. (Second Half)—The Duponts—Cariton & Tate—Thank You Doctor—Yip Yip Yaphankers.

HOLYOKE, MASS.

(First Half)—Prof. Peaks—Janet & Violet—Dave Thursby—Hal Johnson Co.—The Herbarts. (Second Half)—Bohemian Trio—Jack Little—Rice & Werner—Carson & Willard—Billy LaVar Girls.

JERSEY CITY, N. J.

Boys of Long Ago—Driftwood—Campbell & Ray—Shore & Preston—Robinson & Nightingale—Jim & B. Page.

LANCASTER, PA.

(First Half)—Caslove—Shapiro & Jordan—Eape & Dutton—Just Girls. (Second Half)—May Miller—Luckie & Harris—Alice Hamilton—Runaway Four.

LYNN, MASS.

(First Half)—Tan Arakis—Three Harmony Hounds—Snow & Marine—Rubeville. (Second Half)—May McKay Sisters—Nash & O'Donnell—Matyilee Lippard—Redford & Winchester.

(Continued on page 25)

SERV-US EXPRESS

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and Go

Will fit any act

Single and
double
versionsHERE'S YOUR COPY
SING IT NOWToot, Toot, Tootsie!
(Goo' Bye)By GUS KAHN
ERNIE ERDMAN
and DAN RUSSO

Moderato

Yes - ter - day I heard a lov - er sigh, "Good - bye
When some - bod - y says good - bye to me, I'm sad -

oh me, oh my" Sev - en times he got a - board his train
as I can be, Not so with this lov - ing Ro - me - o,

And sev - en times he hur - ried back to kiss his love a - gain, and tell her -
He seemed to take a lot of pleas - ure say - ing bye - bye to his treas - ure -

CHORUS
"Toot, toot, Toot - sie Goo' Bye! Toot, toot, Toot - sie don't
cry, The choo choo train that takes me, A - way from
you no words can tell how sad it makes me, Kiss me, Toot - sie, and then,
Do it o - ver a - gain, Watch for the mail,
I'll nev - er fail, If you don't get a let - ter then you'll
know I'm in jail, Tut, tut, Toot - sie don't cry,
Toot, toot, Toot - sie, Goo' Bye? Bye?"

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With a
Feist Song

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Be a
Stage Hit

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Regular Season Opening Aug. 27 or 28

M after name indicates Manager and A Agent

COLUMBIA CIRCUIT

SHOW AND OPENING STAND	THEATRE	EXECUTIVE STAFF	OPERATORS
Bon Tons New York	Columbia	Ben Harris (M)	Jacobs & Jermon
Billy Watson's Show Brooklyn	Casino	Harry C. Diehl (M)	Rife & Watson
Giggles Newark	Miner's Empire	Joe Levitt (M) Dave Levitt (A)	Jos. J. Levitt, Inc.
Reeves Show Paterson	Orpheum	Frank McAleer (M)	Al Reeves
Bubble Bubble Jersey City	Majestic	Louis Franks (M)	Rud Hynicks & Billy K. Wella
Joe Maxwell's Varieties of 1922 New York	Hurtig & Seamon's	Joe Maxwell (M)	Joe Maxwell
Radio Girls Providence	Empire	Sim Williams (M) Sam Clark (A)	Sim Williams
Wine, Woman & Song Boston, Mass.	Waldron's Casino	Lew Talbot (M)	Hynicka & Talbot
Greenwich Village Revue Worcester	Grand	Manny Rosenthal (M) Billy Brown (A)	Hurtig & Seamon
Youthful Follies New York	Miner's Bronx	Wm. S. Campbell (M) Harry Thompson (A)	Wm. S. Campbell
Flashlights of 1923 Newburg & Poughkeepsie	Cohan's	James Fulton (M)	Jacobs & Jermon
Step On It Brooklyn, N. Y.	Empire	Lou Stark (M) Rube Morris (A)	Hurtig & Seamon
Frank Finney Revue Scranton	Majestic	Frank Pierce (M)	Chas. Waldron
Jimmy Cooper's Beauty Revue Philadelphia	Casino	John Goldsmith (M)	Hynicka & Cooper
Big Jamboree Baltimore	Palace	Lou Oberworth (M)	James E. Cooper
Mimic World Washington	Gayety	Art Phillips (M) Joe Wood (BM) Louis Cahn (A)	Cain & Davenport
Sidman's Show Pittsburg	Gayety	Lew Reals (M) Frank Laning (A)	Geo. Jaffe
Let's Go Cleveland	Colonial	Fred Clark (M)	Jermon & Clark
Follies of the Day Toledo	Empire	Chas. Foreman (M)	Miner Estate & Barney Gerard
Broadway Brevities Dayton	Lyric	Ed. E. Daley (M) John Dow (A)	Ed. E. Daley
Dave Marlon's Show Cincinnati	Olympic	Walt Leslie (M) Nat Golden (A)	Dave Marlon
American Girls Louisville	Gayety	Jack McNamara (M) Nat Golden (A)	Marlon, Drew & Campbell
Broadway Flappers St. Louis	Gayety	Irving Becker (M) Chas. (Kid) Koster (A)	Rube Bernstein
Sam Howe's Show Kansas City	Gayety	Sam Howe (M)	Sam Howe
Knick Knacks Omaha	Gayety	Eddie Shaefer (M)	Harry Hastings
Mollie Williams' Show Minneapolis	Gayety	A. R. Dittmas (M) Harry Williams (A)	Rife & Williams
Maids of America Milwaukee	Gayety	Chas. Falke (M) Jack Fay (A)	J. Herbert Mack
Hello Good Times Chicago	Columbia	Frank Livingston (M)	John Jermon
Folly Town Chicago	Imperial	Joe Edmonston (M)	James E. Cooper
Temptations of 1923 Chicago	Empress	Ed. Edmonston (M)	Irons & Clamage
Talk of the Town Detroit	Gayety	Wm. Truehart (M)	Irons & Clamage
Bowery Burlesquers Toronto	Empire	Ed. Lester (M) Chris Newman (A)	Hurtig & Seamon
Chuckles of 1923 Buffalo	Gayety	Sam Rice (M)	Miner and Bedini
Social Maids Rochester	Gayety	Frank Parry (M) Moe Seigerman (A)	Hurtig & Seamon
Town Scandals Ithaca	Lyceum	Dick Zeisler (M)	
Elmira	Lyceum		
Binghamton	Stone Opera		
Utica	Colonial		Irons & Clamage
Sliding Billy Watsons Big Fun Show Montreal	Gayety	Bob Travers (M) Harry Abbott (A)	Watson & Travers
Keep Smiling Boston	Gayety	Morris Wainstock (M)	James E. Cooper

Several of these openings have been postponed.

Shows will alternate at Hurtig & Seamon's and Miner's Bronx, in New York; at the Empire and Casino, Brooklyn, and at the Casino and Gayety, Boston.

JEAN BEDINI A BANKRUPT.

Jean Bedini has filed a petition in bankruptcy. The liabilities of Bedini are given as \$78,088 and his assets as \$73,825. The principal creditors is listed as Hynicka & Herk with offices at the Columbia Theatre Building. The bankrupt is indebted to them for \$35,000 lent for the production of "Peek-A-Boo" in 1921.

Other creditors are Shubert Advanced Vaudeville, Inc., for money lent, \$15,000; the same and Lee Shubert, \$5,000; Hugo Gerber Studios, \$4,480; Nat Lewis \$1,300; Anna Spencer, Inc., \$6,993, and Frank Hayden, Inc., \$2,000.

SPECIAL RATES FOR PROFESSION

The Hotel George in Pittsburgh, Pa., owned and managed by George Jaffe, has a new cabaret for the entertainment of the guests. Jaffe is making special rates for show people at his hotel and giving them all the comforts possible, during their stay at the hotel.

SIGN WITH SHUBERTS

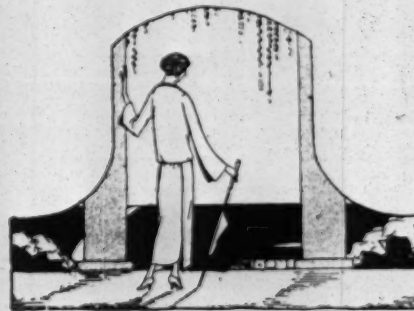
Sam Howard and Lillian Norwood have been signed by the Shuberts for the "Passing Show of 1922." Howard will take his brother Willie's place as principal comedian.

FLORENCE REED RECOVERING

Florence Reed, who recently sustained several severe fractures from a fall at Sebago Lake, Maine, where she had gone for the summer, is reported to be rapidly recovering. She is expected back to New York in a few weeks.

BERKOFFS WITH FOLLIES

The Berkoffs, a novelty whirl-wind dancing act that has been seen in vaudeville during the past season, have been placed under contract to appear in the "Greenwich Village Follies."



Clothes Make the Woman

There is no more important element in clothes than the slippers one wears. In fact, smart shoes are quite necessary, because they, well, make the most of one's attractiveness. Is it not so?

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BREVITIES

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LENA DALY
AND
BROADWAY
BREVITIES

PRIMA
DONNA

BERNICE LA BARR

LENA DALEY
AND
BROADWAY
BREVITIES

CROONY
BLUES GIRL
NEW THIS SEASON
IN BURLESQUE

GAIL BANDELL

BUT WATCH ME
WITH
PECK AND KOLB
FOLLIES AND SCANDALS

BEST
DRESSED
STRAIGHT
MAN IN
BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND
DANCING INGENUE
PECK AND KOLB'S
FOLLIES AND SCANDALS

OMIKSE
CIMOC

ERNIE MACK

WORKING?
YES
WITH
PECK AND KOLB'S
FOLLIES AND SCANDALS

PRIMA
DONNA

ALICE CARMEN

SIM WILLIAMS'
RADIO GIRLS
THANKS TO
SIM WILLIAMS AND
BILLY GILBERT

PRIMA
DONNA

NELL VERNON

FRANK
FINNEY
REVUE

LILLIAN
AND
ANNA

MORETTE SISTERS

MUSICAL BABIES
SECOND SEASON
WITH
BILLY WATSON'S
BEEF TRUST

SPECIALTY
DANCER
CO-FEATURE

C-L-E-O-R-A

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DIRECTION
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GLADYS STOCKTON

SOUBRETTE

JAMES E. COOPER'S BIG JAMBOREE

ESTELLE POWELL

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Columbia Circuit

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Juvenile Straight with Cain and Davenport's "Mimic World"

Columbia Circuit

JACQUE WILSON

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JAS. E. COOPER'S "FOLLY TOWN"
YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

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DAINTY SOUBRETTE WITH JOE LEVITT'S "GIGGLES"

TENNEY WRITES "LET'S GO"

Allen Spencer Tenney has just completed several scenes for Jacobs and Jermon's new show, "Let's Go," which opens August 27 at Cleveland, Ohio.

POSNER TO MANAGE "IRENE"

Dave Posner, who last season managed a Columbia Wheel show for "Blutch" Cooper will manager the "Irene" company during the coming season.

SALLY FIELDS AT REISENWEBER'S

Sally Fields opened last week at Reisenweber's Paradise Roof in Will Morrissey's new show. She will stay there four weeks in all. Miss Fields has also been engaged by the Minsky Brothers for their new Park Music Hall.

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CHICAGO

PHONE, DEARBORN 1776

VAUDEVILLE BILLS

(Continued from page 21)

MANCHESTER, N. H.

(First Half)—J. & E. James—Flaherty & Stoning—Howard & J. Chase—Chief Capolician—Redford & Winchester. (Second Half)—The Norvelles—Neil McKinley—Tom Brown's Melodyland Crafts & Riley—Weber & Ridnor.

MONTREAL, CANADA

Coffman & Carroll—Zemaster & Smith—Cahill & Romaine—Princessa Winona—Crisp Sisters—Mr. & Mrs. T. Martin.

MORRISTOWN, N. Y.

(First Half)—Gordon Bros. & Kangaroo—Baker & Barnett—Seven Honey Boys—Al Fields Co.—Stars of Yesterday. (Second Half)—The Diamonds—Walters & Walters—Runaway Four—Shields of Araby—Brown & Whitaker—Berrick & Hart.

NEW BEDFORD, MASS.

(Second Half)—Tan Arakis—Snow & Marine—Chief Capolician—Rubeville.

NEW BRITAIN, CONN.

(First Half)—Dillon & Milton—Eileen Sheridan—Randall & Marston—Roeder & Dean. (Second Half)—Lowe & Stella—Cliff Nazarro—Gordon Bros. & Kangaroo.

NEW BRUNSWICK, N. J.

(First Half)—Nathan & Sully—Clifton & De-Rex—Janet of France—Barrett & Cunneen—Venetian Five. (Second Half)—Frank Work Co.—Leon Varvara—Reed & Selman—Texas Comedy Four—Follette's Monkeys.

NEW LONDON, CONN.

(First Half)—Aerial DeGroffs—Kenedy & Davis—Exposition Four—Cooper & Ricardo—Billy Lavar Co. (Second Half)—Randall Marston—Three Harmony Hounds—Kelly & Pollock.

NO. ADAMS, MASS.

Anthony & Adams—Janet & Violet—Isleen Sheridan.

PATERSON, N. J.

(Second Half)—Bob Hall.

PEEKSKILL, N. Y.

Martell & West—Baker & Barnett—Al H. Wilson—Seven Military Maids.

PITTSBURGH, PA.

(First Half)—Bissett & Scott—Raines & Avey—Shee—Brent Hayes. (Second Half)—Royal Dances—Ferman & Evans—Bally Hoo Trio—Allman & Howard.

PITTSBURGH, PA.

Eddy & Eayl—Farrell & Owens—Mildred Miller Co.—Hanley & Howard—Barney First—Leopold & Charlotte—Two Friends—The Rickards.

PITTSFIELD, MASS.

(Second Half)—Aerial DeGroffs—Howard & Fields—Dillon & Milton—Three Masters of Joy—Three McAdams.

QUEBEC, CANADA

A. & G. Falls—Brosius & Brown—Helen Morretti—Cahill & Romaine—Barnold's Dogs—Flying Henrys.

ROCKVILLE CENTER, N. Y.

(Second Half)—Uyeda Japs—Clinton & Rooney—Fields & Fink—Wm. O'Clare Co.

SHENANDOAH, PA.

(First Half)—Wilson & Cappell—Miller Girls—Thanks & Kelly—McCormick Sisters & Bliss. (Second Half)—Lucille & Dubois—Pincus Madene—Reno Sisters & Allen.

TRENTON, N. J.

(First Half)—Story & Clark—Frank Work Co.—Alice Hamilton—Bert Fitzgibbons—Texas Comedy Four. (Second Half)—Follette's Monks—Nathan & Sully—Wolford & Burgard—Healy & Cross—Barrett & Cunneen—Venetian Five—Janet of France.

WHEELING, W. VA.

(First Half)—Royal Danes—Furman & Evans—Allman & Harvey—Bally Hoo Trio. (Second Half)—Brent Hayes—Shapiro & Jordan—Scanlon, Deno Bros. & Scanlon.

YORK, PA.

(First Half)—The Duponts—Carlton & Tate—Thank You, Doctor—Scanlon, Deno Bros. & Scanlon—Yip Yip Yaphankers. (Second Half)—Mack & Manus—Cook & Rosevere—What'd I Tell You—El Cleve—J. C. Mack Co.

POLI CIRCUIT

Week of August 28, 1922

BRIDGEPORT, CONN.

Poll (First Half)—Laura & B. Dreyer—Morton & Brown—Herbert Ashley—Morley Sisters—Ed Janis Revue. (Second Half)—Chief Blue Cloud & Thunder—Diane & Rubini—Van & Flaher.

NEW HAVEN, CONN.

Palace (First Half)—Fred Shields—Diane & Rubini—Van & Flaher—Fred & Wood Sisters. (Second Half)—Morton & Brown—Ray Kasar—Herbert Ashley Co.—Morley Sisters—Ed Janis Revue.

HARTFORD, CONN.

Capitol (First Half)—Wolford & Burgard—Dalton & Craig—Frank Dobson Co.—George Choo Revue. (Second Half)—Anne & E. Pritchards—Reilly, Feeney & Reilly—Bunin Sisters—Flashes from Songland—Taylor & Bobbie—Snow Columbus Co.

SPRINGFIELD, MASS.

Palace (First Half)—Four Voices—Harold Kennedy—Leon Donnelly—Zuhn & Dreiss—Modern Cocktail. (Second Half)—Sherwin Kelly—Harry Burns Co.—Bobby Randall—George Choo Revue.

SCRANTON, PA.

Poll (First Half)—Shelby Trio—Kelly & Brown—Jessie Busley Co.—Tom Patricola—Chas. Ahearn's Troupe. (Second Half)—Nippon Duo—Ruby Royce—Lou Tellegen—Flanders & Butler—Toto.

WATERBURY, CONN.

Palace (First Half)—Reilly, Feeney & Reilly—Bunin Sisters—Bobby Randall—Flashes from Songland. (Second Half)—Fred Shields—Dalton & Craig—Zuhn & Dreiss—Ford & Woods Sisters.

WILKES-BARRE, PA.

Poll (First Half)—Nippon Duo—Ruby & Royce—Lou Tellegen Co.—Flanders & Butler—Toto. (Second Half)—Shelby Trio—Kejfey & Brown—Jessie Busley Co.—Tom Patricola—Chas. Ahearn Troupe.

WORCESTER, MASS.

Poll (First Half)—Chief Blue Cloud & Big Thunder—Ray Kasar—Harry Burns—Taylor & Bobbie. (Second Half)—L. & B. Dreyer—Harold Kennedy—Frank Dobson Co.—Modern Cocktail.

CHICAGO KEITH OFFICE

Week of September 3, 1922

CINCINNATI, O.

Palace—Nadje Co.—Harry Bussey—Don Lanning—Donna Darling Co.—Burke, Larry & Co.—"Oh, My Goodness."

CLEVELAND, O.

Reed's—Bell & Eva—Earl & Muller—Townsend, Wilber Co.—Driscoll, Long & H.—Dave Manly—Sealo.

DAYTON, O.

Keith's (First Half)—Nalo & Rizzo. (Second Half)—Sawyer Girls—Earl & Edwards.

FLINT, MICH.

Palace (First Half)—Ducos Bros.—Anna Eva Fay—Parks & Clayton—O'Malley & Maxwell. (Second Half)—Emmy's Pets—Al & Mabel Joy—Herron & Arnsman—Anna Eva Fay.

GRAND RAPIDS, MICH.

Ramona Park—Casson & Klem—Zeck & Randall—Jean Sothorn Co.

KALAMAZOO, MICH.

Regent (First Half)—Georgia Howard—Whitfield & Ireland—Gordon & Day—Conely & Frances. (Second Half)—Kimball & Goman—Wanda Lindlow Co.—Medley & Deprey—"Butterflies."

LEXINGTON, KY.

Ben All (First Half)—Denyle, Don & Ev.—Vallal & Germaine—Earl & Edwards—Russell's Minstrels—Sawyer Girls—Nettie Arnaut & Bro. (Second Half)—Toto Hammer Co.—Josslyn & Turner—McRae & Clegg—Ball & Moore.

LANSING, MICH.

Regent (First Half)—Kimball & Goman—Wanda Lindlow Co.—Medley & Dufrey—"Butterflies." (Second Half)—Whitfield & Ireland—Gordon & Day—O'Malley & Maxwell—Connelly & Frances.

MOBILE, ALA.

Lyric (First Half)—Yokohama Boys—John Geiger—Green & Bates—Pearce & Dunn—Chic Supreme. (Second Half)—Austin & Cole—Hollins Sisters—Brazilian Heiress—The Humphreys—Fagg & White.

NEW ORLEANS, LA.

Palace (First Half)—Austin & Cole—Hollins Sisters—Brazilian Heiress—Fagg & White—The Humphreys. (Second Half)—Yokohama Boys—Pearce & Dunn—Green & Bates—John Geiger—Chic Supreme.

SAGINAW, MICH.

Jeffers (First Half)—Stanley, Wilson Sisters—Al & Mabel Joy—Herron & Arnsman—Emmy's Pets. (Second Half)—Georgia Howard—Ducos Bros.—Popularity Girls.

WESTERN VAUDEVILLE

Week of September 3, 1922

CHICAGO, ILL.

Majestic—Fries & Wilson—Napanese—Bob Ferns

REDUCE YOUR WEIGHT, write C. M. Rose, 1012 Coal Exchange, Wilkes-Barre, Pa.

& Co.—Will & Mary Rogers—Larry Comer—Mel-notte Duo—Dunlay & Merrill—Maud Elliott & Co.

American (First Half)—Walformer Trio—Maber & Eldridge—Cotton Pickers—Leo Haley—"Rain-bows End." (Second Half)—Lambert—Four Kings & Dad—Worth & Willing—Leonard Anderson Players.

Lincoln (First Half)—Lambert—Four Kings & Dad—Worth & Willing—Pantheon Singers—Shelley & Heit Revue. (Second Half)—Walformer Trio—"Rainbows End."

CHAMPAIGN, ILL.

Orpheum (Second Half)—Geo. & Mae Lefevre—Swor Bros.—Carl Rosini & Co.

DAVENPORT, IOWA

Columbia (Second Half)—Nelson's Patience—Mumford & Stanley—Sift & Kelly.

KANSAS CITY, MO.

Main Street—Frank Wilson—Murray & Gerrish—Stanley & Birnes—Bob Hall—Adelaide Bell & Co.

MADISON, WIS.

Orpheum (First Half)—Royal Sidneys—Larry Comer—Sherman, Van & Hyman—Angel & Fuller—Four Nightons. (Second Half)—Cross & Santora—Jada Trio—Don C. Alfonso Zelaya—Walter Milwaukee, Wis.

Majestic—Sawyer & Eddy—Jason & Harrigan—Hugh Johnston—Hymes & Evans—Barber & Jackson—Doree's Celebrities—Bert Howard—Galletti's Monks.

MINNEAPOLIS, MINN.

Seventh St.—Kennedy & Nelson—Frank Browne—Hays & Lloyd—Leroy & Mabel Hartt—Fred Lewis—"Flirtation"—Maxfield & Goldson—Gabbert's Duo.

ROCKFORD, ILL.

Palace (First Half)—Cross & Santora—Jada Trio—Don C. Alfonso Zelaya—Walter Manthey & Co. (Second Half)—Royal Sidneys—Larry Comer—Sherman, Van & Hyman—Angel & Fuller—Four Nightons.

ST. LOUIS, MO.

Rialto (First Half)—Brown, Gardner & Trehan—Jack Osterman—Swor Bros. (Second Half)—Corradini's Animals—Davis & Bradner—Walter Fisher & Co.—Three White Kubs.

ST. LOUIS, MO.

Grand—Sankus & Sylvers—Haverly & Mack—Nancy Boyer & Co.—Mabel Harper & Co.—Roberts & Clarke—Jack Benny—Aeroplane Girls.

SIoux CITY, IOWA

Orpheum (First Half)—Alex. Patti & Co.—Herbert Brooks—Alice & May McCarthy—Lyndell & Gibson—Kane & Herman—Niobe. (Second Half)—Novely Clitons—Chas. Keating—B. C. Hilliam & Co.—Chandon Trio.

SOUTH BEND, IND.

Orpheum (First Half)—Villani & Villani—Lillian Conne & Co.—Rita Gould—Roy La Pearl. (Second Half)—Waldron & Winslow—Chas. Willson.

SPRINGFIELD, ILL.

Majestic (First Half)—Geo. & Mae Lefevre—Davis & Bradner—Bob Hall—Walter Fisher—Lloyd & Good—Carl Rosini & Co. (Second Half)—Singing Three—Percival Niel & Co.—Jack Osterman.

TERRE HAUTE, IND.

Hippodrome (First Half)—Samaroff & Sonia—Chadwick & Taylor—Percival Noel & Co. (Second Half)—"Broken Promises"—Rita Gould.

PANTAGES CIRCUIT

Week of September 4, 1922

MINNEAPOLIS, MINN.

Selma Braats—Brierre & King—Kajiyama—Clifford & Wayne—Stein & Smith—Kluting's Animals.

WINNIPEG

Bert Shepherd—Billy Kelly & Co.—Welderson Sisters—Vokes & Don—The Lamys.

GREAT FALLS AND HELENA, MONT.

Kitamura Japs—Pargo & Richards—Parker & Archer—Abbott & White—Hazel Green & Band.

BUTTE, ANACONDA AND MISSOULA

Jean & Valjean—Ross & Edwards—"Fate"—Rives & Arnold.

SPOKANE, WASH.

Carson & Kane—Goetz & Duffy—Billy "Swede" Hall—Page, Hack & Mack.

SEATTLE, WASH.

Juggling Nelson—Feis & Tennyson—Tyler & Crolius—Golden Bird—Rose Wyse—"Stepping Some."

VANCOUVER, B. C.

Four Roses—Hudson & Jones—Valentine Vox—Brower Trio—Davis McCoy—Robyn Alair Co.

TACOMA, WASH.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonessettis.

PORTLAND, ORE.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

TRAVEL

Page & Green—Fulton & Burt—Lorner Trio—Gallatini Sisters—Walter Weems—Alexander the Great.

SAN FRANCISCO

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

OAKLAND, CAL.

Three Belmonts—Crane Sisters—Wallard Jarvis Revue—Caledonian Four—Willard Mack & Co.

LOS ANGELES, CAL.

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corvey—Lilpe & Emerson.

SAN DIEGO, CAL.

The Dress Rehearsal—Fred Berrens—Pariah & Peru—Homer Sisters—Dana Artistiques.

LONG BEACH, CAL.

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Pettit Family—Cocica & Verdi.

SALT LAKE CITY, UTAH

Schlicht Marionettes—Judson Cole—Mile & Rhea Co.—Britt Wood—"Love Nest."

OGDEN, UTAH

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus—Marion Gibney.

DENVER, COLO.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

COLO. SPRINGS AND PUEBLO, COLO.

Emile & Willy—Callahan & Bliss—Royal Revue—Telaak & Dean—Oh, Boy.

OMAHA, NEB.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

KANSAS CITY, MO.

The Pickfords—Bowman Bros.—Clinton & Capell—Whipple Huston Co.—Novelle Bros.

MEMPHIS, TENN.

Brown & De Loe—Eary & Eary—Seymour & Jeannette—Jack Conway Co.—Clark & Verdi—Erford's Oddities.

MARCUS LOEW CIRCUIT

Week of August 28, 1922

NEW YORK CITY

American (First Half)—Loretta—Harry Bewley & Co.—Race & Edge—Molera Revue—Farrell & Hatch—Grace & Eddie Parks—Weston & Elina. (Second Half)—Howard & Nichols—Gordon, Gilie & Gordon—Klass & Brilliant—Thomas & Frederick Sisters—Armstrong & Tyson—American Comedy Four—Van & Emerson.

Boulevard (First Half)—Noel Lester & Co.—Collins & Dunbar—Renard & West—Eckert & McDonald—Synopated Seven. (Second Half)—Harvard, Bruce & Winifred—Mack & Reading—Lester Bernard & Co.—Hart, Wagner & Ellis—Elita Garcia & Co.

Dalancy Street (First Half)—Miller, Klint & Kuble—Mason & Bailey—De Lea & Orma—Stepping Around. (Second Half)—Kramer & Patterson—Langian & Haney—Songs & Scenes—Law Hawkins—Mykoff & Vanity.

Avenue B (First Half)—"You'd Be Surprised." (Second Half)—Palermo's Canaries—Harriet McAllister—Chamberlain & Earl—Taylor, Macy & Hawkes—A Jazz Jubilee.

Greely Square (First Half)—Howard & Nichols—Cronin & Hart—Monte & Lyons—Cupid's Close-Ups—Hart, Wagner & Ellis—Gordon, Gilie & Gordon. (Second Half)—Kafka & Stanley—Dodd & Nelson—Connors & Boyne—Chas. Mack & Co.—Green & Burnett—Kola Jackson & Co.

National (First Half)—Harvard, Bruce & Winifred—Loney Nace—Jeff Healey & Co.—Dunham & Williams—Thomas & Frederick Sisters. (Second Half)—Turner Bros.—De Lea & Orma—Moore & Elliott—Mason & Bailey—Stepping Around.

Orpheum (First Half)—Turner Bros.—Langian & Haney—Lester Bernard & Co.—Law Hawkins—Cameo Revue. (Second Half)—Frear, Baggott & Frear—Peggy Brooks—John Jess & Co.—Jana & Whallen—Dance Cycle.

(Continued on page 29)

ARTHUR S. LYONS

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ROLLS AND RECORDS

COLUMBIA ADVANCED LIST

The Columbia Record Company's advance list for October contains many popular selections by theatrical stars and well-known orchestras, including Paul Specht and His Hotel Astor Orchestra newly signed as exclusive Columbia record artists. Other orchestra men who have made dance records for the October list are Ted Lewis, Ray Miller, Eddie Elkins, Paul Biese, Frank Westphall and Knickerbocker Orchestra. Among the vocal artists are Norah Bayes, Van and Schenck, Frank Crumit, Dolly Kay, Marion Harris and others.

Dance records are: A-3671, "Come Along, I'm Through with Worrying"; A-3673, "Two Little Wooden Shoes"; A-3673, "Romany Love"; "Clover Blossom Blues"; A-3672, "Silver Stars"; "In Rosetime"; A-3670, "Truly"; "Susie"; A-3665, "Lights and Shadows"; "Moonlight Waltz."

Popular vocal numbers are: A-3669, "Just Like a Violin"; "Good Morning"; A-3668, "I'm the Black Sheep of Dear Old Dixie"; "The Yankee Doodle Blues"; A-3667, "My Cradle Melody"; "Down Old Virginia Way"; A-3659, "Away Down South"; "Send Back My Honey Man"; A-3674, "What Do You Care"; "Lonesome Mamma Blues."

The above records are scheduled for release not earlier than Sept. 20th. The mid-month October advance list on sale Sept. 10th, contains three dance records and two popular vocal numbers which have been listed in THE CLIPPER recently.

SELVIN SIGNS WITH VOCALION

Benny Selvin's Orchestra have been signed by the Vocalion Record Company as exclusive artists. The orchestra's best work in the past has been done for the Vocalion, although it recorded for other mechanical firms under different names. Mr. Selvin and his orchestra who formerly played at the Moulin Rouge, expect to open shortly at the Boardwalk where they will succeed Barney Rapp, who goes to the Hotel Sinton, in Cincinnati. The combination will be seen at the Boardwalk while the present show lasts.

AEOLIAN DEPT. CHANGES

Several radical changes are being contemplated by the Aeolian Company in its Vocalion and Mel-O-Dee departments, and may be put into operation in the near future. Foremost among the new plans being put into effect now is the building a new studio and recording laboratory which is expected to be one of the finest equipped plants of its kind in the world, when finished.

The new laboratory will be located on the sixth floor of the Aeolian Building at 29 West 42nd street, which runs through to 43rd street. Vocalion record and Mel-O-Dee roll studios and departments which are located elsewhere will be under one roof when the entire floor is taken over. At present the editing department of the Mel-O-Dee rolls are on 36th street, and the recording laboratories of the Vocalion records on 43rd street. Some Mel-O-Dee work was formerly done on the sixth floor, which until now has also housed the mailing, legal and other departments, as well as the Duo-Art pianos.

Everything connected with the manufacture of the master rolls and records will be done in the new laboratories such as the recording, editing, stenciling and other work pertaining to the manufacture of the rolls. Facilities and equipment of the new plant will be such that a number may be recorded and made ready for shipment within twenty-four hours.

BROOKS SIGNS WITH OKEH

Sheldon Brooks, well known in theatrical circles as a baritone, has been signed by the Okeh Record Company as an exclusive Okeh artist. He will specialize on a distinctive type of record, and for a novelty will record a duet with Mamie Smith and her Jazz Hounds.

HONEY HURST WITH VOCALION

Miss Honey Hurst, a member of the vaudeville team of Fisher and Hurst, has been signed by the Vocalion company as an exclusive artist. Her first selection for the Vocalion is "Send Back My Honey Man," on the September list.

NEW ACTS AND REAPPEARANCES

"GOLDEN SHOWERS"

Theatre—125th Street.
Style—Musical.
Time—Thirteen minutes.
Setting—Special.

This act is made up of three men and a woman. A special setting in full stage represents a Hawaiian colony. The three men play banjos while the woman does the singing and dancing in the act. The woman makes several changes of wardrobe, all of which is rather good looking; she has a good voice and also dances well, while the men handle their instruments in a creditable manner. The major portion of the musical numbers used in the act are of the Hawaiian type. For a final number a medley of popular numbers is used to good advantage. The Hula dance by the woman is put over in good style.

The scenery is pretty and effective, and the four work hard to send it over. Perhaps with a little working on the act can make the grade into the two a day houses, but in its present shape it is a good flash for the pop bills.

S. H. M.

NEIL & WITT

Theatre—23rd Street.
Style—Songs and Piano.
Time—Twelve minutes.
Setting—In "one."

These two boys make their appearance in street dress. One is a baritone while the other has a tenor voice. The piano player is a bit weak in his playing of the instrument. They sing several numbers of popular vintage in harmony and each of them does a solo number. They are good harmony singers, and each one has an opportunity to show his voice in the solo work.

Although these boys are both good vocalists, their appearance was not as neat as it might be, as their shoes needed polishing. However, as a couple of harmony singers, they can hold their own on any of the pop bills. S. H. M.

NELSON AND LEONARD

Theatre—Coliseum.
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—In one.

These two boys were playing a half week's engagement here as a result of winning an "Opportunity Contest" at this house. Considering that the two are amateurs, they gave a remarkably good account of themselves.

They appear in silk mohair suits, and offer a routine of songs and dances, only one of the team doing the dance work. They have fairly good voices, and the dancer is very good. While they naturally lack the stage presence which generally comes with a professional performer, the biggest fault with the act was the finish, which they had arranged to anti-climax itself, and seemed like two different finishes. However, this is easily remedied. Even as they are at present, the lads will do for the small time houses in the number two spot and with a little grooming, may do nicely as members of a big act. In fact such an engagement would be best for them and would develop the lads.

G. J. H.

HARRY HOLMAN AND CO.

Theatre—Coliseum.
Style—Comedy sketch.
Time—Eighteen minutes.
Setting—Full stage (special).

"The Failure" is the name of the new act which Harry Holman has selected to succeed "Hard Boiled Hampton," and in which Holman sticks to the same character of the "hard-boiled" business man. He is also using the same office set seen in the other vehicle. Violet Holliday, a very sweet-looking girl, and George Smithfield render excellent support to Holman in the new act.

"The Failure" is the tale of two men who have gone to college together, and on their graduation day, bet \$50 that one would be a bigger success twenty-five years from that time, than the other. The time of the playlet is twenty-five years after they have graduated. One has become a great power in politics and business, and even now is about to receive the appointment of Ambassador to Great Britain. The other has married the successful man's first and only sweetheart, and is now elevator operator in the building where the other has his offices. The elevator man has a son, who on the day the happenings in the playlet take place, is about to be decorated with the Distinguished Service Order, having become blind while saving his regiment from being wiped out.

The elevator man visits Holman (the success), and pays him the \$50, in accordance with the wager made twenty-five years before, and has to remind him about the bet. Holman refuses to take the money, and after hearing about the son, adds another \$50 to it and tells him to give it to the veteran. Holman's stenographer is the sweetheart of the ex-service man, and desires to leave. The boy has a mine in Arizona, but cannot make it pay for lack of funds. After hearing the entire story, Holman buys half the stock, pays cash, fires the stenographer, with her pay to continue, in order that she may marry the blind soldier, and also arranged for an operation to restore his sight.

As the curtain goes down, Holman gazes mournfully and wistfully at the picture of the elevator man's wife, who was his first and only sweetheart, and as he dreams about the past, sighs: "Emma—Emma. Where the hell did you get that hat!"

"The Failure" will undoubtedly be a bigger success than "Hard-Boiled Hampton." The manner in which Holman suddenly changes a tragic moment into a big roar of laughter with a comedy line is an art in itself. And there are plenty of "laughter-roars" all throughout the offering. Added to the comedy, is the "semi-moral," as to one being a failure in business and the other at home, giving a human "appeal" touch. It can't miss.

G. J. H.

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**Contagious Melody
Corking Lyric**

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the dull spot**



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SING IT NOW**

Coal Black Mammy
A real happy 'Mammy' Song

Words by
LADDIE CLIFF
This version by BAER-BIBO

Music by
IVY ST. HELIER

Moderate

mf I've roamed o'er this world un-til I'm wea-ry,
I'm tired and foot-sore and I'm blue,
But I know ver-y soon I'll be cheer-y.
For I've made up my mind what to do!

REFRAIN With expression

mf I'm a goin', yes, I'm goin' with a love that's ev-er grow-in' To that
coal black mam-my o' mine, Not a cent, not a cent, An' my
clothes are on-ly lent, All the same she'll think I'm just fine, How I've
dream'd, how I've schem'd, An' at times it al-most seem'd That the sun would
nev-er, nev-er shine; So I'm goin', yes, I'm goin', Might-y soon I'll be hul-
-lo-in' To that coal black mam-my o' mine. I'm a mine.

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Sing a
Feist Song
Be a
Stage Hit

RINGER FOR VAUDEVILLE

Johnny Ringer and his Original Melody Boys, after playing for the season at Rainbow Inn, Rye, will open on the Keith Circuit with Elizabeth Ayers, under the management of Paul Specht. The combination, as at present constituted, consists of Johnny Ringer, drummer, violin, leader; George Coone, piano and arranger; Michael Martini, trombone and cornet; Ralph Liquari, cornet and drums; John DeGata, violin; Karul Merrill, saxophone, clarinet and piano; and Jimmy Bivalacqua, banjo and saxophone.

KERR FEATURES NONE

Charles Kerr and his orchestra, at the Cafe L'Aiglon, Philadelphia, will play this season without featuring any of the men. Kerr, who is a concert musician, does not believe in the clowning orchestra or the acrobatic musician. It is his idea that people go to dance and not to be amused by the antics of the musicians, and consequently he subjects all the personalities in his organization to the music itself.

GIBSON HAS ORCHESTRA

Joe Gibson, formerly violinist with Ted Lewis, is now at the head of an orchestra which will be seen shortly when the Moulin Rouge reopens for the fall season. The combination will be of the intimate type suitable for a place having acoustics similar to the Moulin Rouge, which is below the ground level with a comparatively low ceiling and a large space to fill.

DOWNES CLOSES ON SEPT. 10

Herbert W. W. Downes, the bandmaster who has been appearing at Hampton Beach, New Hampshire, during the summer months, will close his successful season at that resort on September 10. During the past week he has been making a special feature of "Chimes of Liberty," the Edwin Franko Goldman march.

SELVIN FOR BOARDWALK

Ben Selvin and his orchestra closed at the Moulin Rouge last week. Selvin and his orchestra have been seen here for the last few years. He will go onto the Boardwalk in a few weeks, devoting the interim to resting and working up new effects.

COSTELLO IN WAYNE ORCHESTRA

Wayne Scott has added Cristilo Costello to his orchestra at the Cafe La Vie. Costello was formerly with an act known as "From Dixieland to Broadway." He plays the clarinet and three saxophones.

JOHNSON IN VAUDEVILLE

Arnold Johnson and his orchestra, now making a tour of the Balaban and Katz theatres in Chicago, will be seen at the Green Mill Gardens, out on the North Side of Chicago, during the coming season.

ORCHESTRA NEWS**BARTLETT FOR THEATRE**

Bill Bartlett, who has been directing the orchestra at Morrison's Rockaway Theatre during the summer, will return to the Shubert-Crescent Theatre when that house reopens on September 9.

Bartlett is making several changes in the instrumentation at the Crescent in order to bring the music in line with the best effects now prevailing in and out of the theatre. The exact changes are being withheld at the present time but it is promised that the orchestra, when the season opens, will be a snappy musical combination of a new kind, as far as theatre orchestras go.

DIRECTS LONDON SYMPHONY

LONDON, Aug. 28th.—Nikolai Sokoloff, the conductor of the Cleveland Symphony Orchestra, who arrived in England a few weeks ago, obtained, instead of a rest, an opportunity of conducting the London Symphony Orchestra at the Welsh Eisteddfod. One of Lloyd George's pet hobbies is this Welsh musical organization, so the compliment paid Sokoloff was not a small one. Sokoloff's chance to conduct the orchestra came when Hamilton Harty who had been named originally to conduct broke his ankle.

ELKINS CLOSING SEASON

Eddie Elkins and his orchestra, which has been appearing at the Pavilion Royal during the summer, will close their season there shortly after Labor Day. Elkins, who is a California product, is getting an act together and will be seen in vaudeville during the coming season. The opening date has not yet been set nor has the act been fully framed, but it is presumed that the opening date will be played about the middle of October.

CARLSON FOR MINNEAPOLIS

C. Carlson and his orchestra of five pieces have been engaged to appear at the Golden Pheasant Cafe, Minneapolis, for the coming season.

Carlson, who is one of the best cornetists in the middle west, formerly had a twelve-piece orchestra at the Marigold Gardens, Chicago.

NAT FINSTON IN NEW YORK

Nat Finston, leader of the orchestra at the Chicago Theatre, Balaban & Katz's big Chicago house, was in New York last week for a short visit, combining business with pleasure. While here he made the rounds of the hotels and cabarets listening to the orchestras and also visited the music publishers to find out what was doing.

FIELDS TO PRODUCE AT GARDEN

The Minsky Brothers have engaged Nat Field to produce the shows at National Winter Garden this season.

RAY MILLER IN VAUDEVILLE

Ray Miller, who recently sold out his interest in the Blossom Heath Inn, where he had been appearing during the summer, has gone into vaudeville and is appearing this week at the State Theatre, Jersey City. This is not Miller's first appearance on the stage by any means, as he first attracted the attention of Metropolitan audiences when he appeared with Ed Wynn in the Ed Wynn "Carnival" a couple of years ago. Since then he has played the Fox time, but most of his work has been in the larger cabarets and supper clubs in and around New York.

MITCHELL FOR THE ARCADIA

Al Mitchell and His Orchestra who will be presented by Paul Whiteman at the Arcadia Dance Palace, Providence, R. I., is all set to open at the resort about the middle of September. The orchestra is a picked combination of sixteen men, especially rehearsed for dance rhythm, for they will be the only feature at the Arcadia, a newly established place. Mitchell was one of the first Whiteman arrangers and plays the piano.

CARR CLOSING ON LABOR DAY

Jimmy Carr, who has been appearing with his orchestra at the Blackstone Hotel, Atlantic City, will close his engagement at that hotel directly after Labor Day and will return to New York where he has been offered several engagements.

Carr was last seen in vaudeville around New York and it would not be much of a surprise if he were again seen on the vaudeville stage, as his personal style of work makes him an ideal showman.

WHITEMAN IN WHITE SHOW

Paul Whiteman and his Palais Royal orchestra opened Monday night in George White's Scandals, being one of the features of the show. This is Whiteman's first venture in a production of this sort and is being watched with interest by publishers and orchestra men all over the country.

PIKE CLOSING SEPT. 8

Bill Pike and his orchestra will close at Murray's Roman Gardens on Friday night, September 8. This will conclude a successful engagement of fifteen weeks for this popular leader and his organization.

CLARKE ON VACATION

Milton Clarke, organist of the Tivoli Theatre, Chicago, was in town for a few days last week on his vacation. He made the rounds of the publishers to renew old acquaintances.

ADLER WITH EVA SHIRLEY ACT

Oscar Adler, who has appeared with Eva Shirley in vaudeville for the last eight months, is another of the prominent orchestra leaders who broke into the game via the concert field.

Several years ago Adler was first seen as assistant artist to May Peterson and later toured with John Charles Thomas. After that he became concert master of the Aeolian-Vocalion orchestra, and used to accompany the artists who were making records. From there he went to the Ritz-Carlton, where he led the orchestra in the crystal room for about two years.

Then came his present engagement with Miss Shirley, and it was then that vaudeville lovers had the first opportunity of witnessing his work, which is now familiar to enthusiasts all over the country.

The personnel of his present organization is as follows:

Oscar Adler, violin; Preston Sargent, piano; Vincent Carlin, saxophone; Sylvan Solomon, saxophone; Lloyd Baker, trumpet; Irving Rothwell, trombone; Hobart Kennedy, banjo; Alec Shivak, bass, and Max McIntosh, drums.

MUSIC TO CHANGE DANCES

According to delegates to the International Dancing Masters' convention, in progress at the Hotel Commodore, a dance reform wave is about to sweep the country, and this will not be brought about so much by active reformers as by the change in the style of music. The absence of the laughing trombone, the screaming clarinet and other weird cassaphonations and the swing of orchestra leaders over to a symphonic style of dance music rendition will accomplish this result.

Sylvester P. Murray, of Philadelphia, said in part, "For the first time dance orchestra precedent is being set by a musician with symphonic training instead of by acrobats." He claims that a livened dance tempo, will result in longer, quicker steps with none of the opportunity for wriggles and wiggles that hitherto prevailed.

LA ROCCO AT DANCELAND

Nick LaRocco has a five-man combination playing at Danceland, Coney Island, consisting of cornet, trombone, clarinet, piano and drums. During the winter season LaRocco will be seen in and around New York, having received several offers to appear in some of the better class dance halls and cabarets.

MARIMBA BAND FOR VAUDEVILLE

The Blue and White Marimba Band, who have made quite a few records for various phonograph companies, will be seen in vaudeville with Vera Sabini, in a new act. They will open in Elizabeth, on Sept. 4. Lewis and Gordon are handling the act.

UNIT SHOW FOR LONDON

Arthur Pierson, who has a unit show on the Shubert time is to take it to London at the end of next season.

BARBETTE

A VERSATILE SPECIALTY

B. F. KEITH RIVERSIDE NOW, ORPHEUM SEPT. 4th.

DIR. ROSALIE STEWART

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Louisville, Aug. 27. Sept. 2; Gayety, St. Louis, Sept. 3-9.

Big Jamboree—Palace, Baltimore, Aug. 28-Sept. 2; Gayety, Washington, Sept. 3-9.

Billy Watson Beef Trust—Casino, Brooklyn, Aug. 28-Sept. 2; Miner's Empire, Newark, Sept. 3-9.

Bowery Burlesquers—Empire, Toronto, Aug. 28-Sept. 2; Gayety, Buffalo, Sept. 4-9.

Bon Tons—Columbia, New York, Aug. 28-Sept. 2; Empire, Brooklyn, Sept. 4-9.

Broadway Brevities—Lyric, Dayton, Aug. 27-Sept. 2; Olympic, Cincinnati, Sept. 3-9.

Broadway Flappers—Gayety, St. Louis, Aug. 27-Sept. 2; Gayety, Kansas City, Sept. 3-9.

Bubble Bubble—Majestic, Jersey City, Aug. 28-Sept. 2; Miner's, Bronx, New York, Sept. 4-9.

Chuckles of 1923—Gayety, Buffalo, Aug. 28-Sept. 2; Gayety, Rochester, Sept. 4-9.

Dave Marion's Own Show—Olympic, Cincinnati, Aug. 28-Sept. 2; Gayety, Louisville, Sept. 3-9.

Flashlights of 1923—Cohen's, Newburg, Aug. 28-30; Rialto, Poughkeepsie, Aug. 31-Sept. 2; Casino, Brooklyn, Sept. 4-9.

Follies of the Day—Empire, Toledo, Aug. 28-Sept. 2; Lyric, Dayton, Sept. 3-9.

Frank Finney Revue—Majestic, Scranton, Aug. 28-Sept. 2; Casino, Philadelphia, Sept. 4-9.

Folly Town—Imperial, Chicago, Aug. 27-Sept. 2; Empress, Chicago, Sept. 3-9.

Giggles—Miner's Empire, Newark, Aug. 27-Sept. 2; Orpheum, Paterson, Sept. 4-9.

Greenwich Village Revue—Grand, Worcester, Aug. 28-Sept. 2; Hurtig & Seamons, New York, Sept. 4-9.

Hello Good Times—Columbia, Chicago, Aug. 27-Sept. 2; Imperial, Chicago, Sept. 3-9.

Sam Howe's Show—Gayety, Kansas City Aug. 27-Sept. 2; Gayety, Omaha, Sept. 3-9.

Jimmie Cooper's Beauty Revue—Casino, Philadelphia, Aug. 28-Sept. 2; Palace, Baltimore, Sept. 4-9.

Joe Maxwell's Varieties of 1922—Hurtig & Seamons, New York, Aug. 28-Sept. 2; Empire, Providence, Sept. 4-9.

Keep Smiling—Gayety, Boston, Aug. 28-Sept. 2; Columbia, New York, Sept. 4-9.

Knick Knacks—Gayety, Omaha, Aug. 27-Sept. 2; Gayety, Minneapolis, Sept. 3-9.

Let's Go—Colonial, Cleveland, Aug. 27-Sept. 2; Empire, Toledo, Sept. 3-9.

Maid of America—Gayety, Milwaukee, Aug. 27-Sept. 2; Columbia, Chicago, Sept. 3-9.

Mimic World—Gayety, Washington, Aug. 27-Sept. 2; Gayety, Pittsburgh, Sept. 4-9.

Mollie, William's Show—Gayety, Minneapolis, Aug. 27-Sept. 2; Gayety, Milwaukee, Sept. 3-9.

Radio Girls—Empire, Providence, Aug. 28-Sept. 2; Gayety, Boston, Sept. 4-9.

Reeve's Show—Orpheum, Paterson, Aug. 28-Sept. 2; Majestic, Jersey City, Sept. 4-9.

Step on It—Empire, Brooklyn, Aug. 28-Sept. 2; Majestic, Scranton, Sept. 4-9.

Sidman's Show—Gayety, Pittsburgh, Aug. 28-Sept. 2; Colonial, Cleveland, Sept. 3-9.

"Sliding"—Billy Watson, Fun Show—Gayety, Montreal, Aug. 27-Sept. 2; Waldron's Casino, Boston, Sept. 4-9.

Social Maids—Gayety, Rochester, Aug. 28-Sept. 2; Lyceum, Ithaca, Aug. 28; Lyceum, Elmira, Aug. 29; Stone Opera House, Binghamton, Aug. 30; Colonial, Utica, Aug. 31-Sept. 2.

Talk of the Town—Gayety, Detroit, Aug. 27-Sept. 2; Empire, Toronto, Sept. 4-9.

Temptations of 1923—Empress, Chicago, Aug. 27-Sept. 2; Gayety, Detroit, Sept. 3-9.

Town Scandals—Lyceum, Ithaca, Aug. 28-Sept. 2; Lyceum, Elmira, Aug. 29; Stone Opera House, Binghamton, Aug. 30; Colonial, Utica, Aug. 31-Sept. 2; Gayety, Montreal, Sept. 3-9.

Wine, Woman and Song—Waldron's Casino, Boston, Aug. 28-Sept. 2; Grand, Worcester, Sept. 4-9.

Youthful Follies—Miner's, Bronx, New York, Aug. 28-Sept. 2; Cohen's, Newburgh, Sept. 4-6; Rialto, Poughkeepsie, N. Y., Sept. 7-9.

MUTUAL CIRCUIT

Broadway Belles—Majestic, Albany, Sept. 4-9.

Band Box Revue—Band Box, Cleveland, Sept. 4-9.

Baby Bears—Lyric, Cincinnati, Sept. 3-9.

Follies and Scandals—Gayety, Brooklyn, Sept. 4-9.

Frances Farr and Her Pacemakers—Star, Brooklyn, 4-9.

Footlight Frolics—New Empire, Cleveland, Sept. 4-9.

Heads Up—Gayety, Brooklyn, 28-Sept. 2; Lyric, Newark, Sept. 4-9.

Hello Jake Girls—Family, Rochester, Sept. 4-9.

Jazz Babies—Star, Brooklyn, 28-Sept. 2; Empire, Hoboken, 4-9.

Jazz Time Revue—Broadway, Indianapolis, Sept. 4-9.

Kandy Kids—Folly, Baltimore, Sept. 4-9.

Lafin Three 1922—Akron, O., Sept. 4-6; Fremont, O., 7; Elyria, O., 8; Sandusky, O., 9.

London Gayety Girls—Open, Sept. 4-9.

Lid Lifters—Duquesne, Pittsburgh, Sept. 4-9.

Mischief Makers—Auditorium, Dayton, O., Sept. 4-9.

Monte Carlo Girls—Lyceum, Columbus, O., Sept. 4-9.

Pell Mell—New Britain, Ct., Sept. 4-9.

Pepper Pot—Open, Sept. 4-9.

Pat White and His Irish Daisies—Garden, Buffalo, Sept. 4-9.

Playmates—Plaza, Springfield, Mass. Sept. 4-9.

Howard, Boston, Sept. 11-16.

Runaway Girls—Bijou, Philadelphia, Sept. 4-9.

Smiles and Kisses—Olympic, New York, Sept. 4-9.

STAR, BROOKLYN, REOPENS WITH THE "JAZZ BABIES" SHOW

The Star in Brooklyn opened its season last Saturday night in a blaze of glory. The old Jay Street house was decorated on the outside with bright lights, bunting and flags, and on the inside a bright new coat of paint, colors that give rest and at the same time gayety to those who will patronize this cozy little theatre this season. The most important thing was the crowd that packed the house long before the curtain was rung up, who seemed to enjoy the performance from the start.

The house is under new management, Sam Raymond who for a number of years was manager for the late Ben F. Kahn at his Union Square Theatre in New York now has the house under lease and is managing it. Raymond spared no expense in billing the house and did all he could to make the opening the success it was.

The Mutual Circuit is now booking this house who selected a fine show for the opening, Matt Kolb's and George Peck's "Jazz Babies" in which Scotty Friedell and George Broadhurst are featured. Kolb staged the book and the musical numbers were staged by Billy Koud. Both were high class. Kolb gave the comedians some corking good bits to work with and the boys got all there was in them, Koud reserves credit for the class of numbers he drilled the chorus through.

Friedell is doing a "bum." We have seen this young man doing this comedy character for a number of years, but never has he worked so hard, nor has he been as funny as he was last Saturday night. In this role as we saw him the other night, he stands out in his line and reminds one considerably of Jim Barton in his work.

Broadhurst is doing an eccentric comedy part with unusual merit. The last time we saw this chap he was doing a different character and it looks now as though he is in his right sphere, as he surely is very entertaining. Both these boys use make-up befitting to their roles. While their wardrobe is loud and exaggerated, it is clean. These boys have been together but a short time, but they are as good a comedy team as one would want to see and should they stick together will become famous.

Arthur Powers is the straight man. Powers is an aggressive chap and proved a good foil for the comedians. He also has a fine singing voice and rendered several numbers excellently.

Andrew White, a neat little chap, is the juvenile. White worked well in the scenes and was successful with his songs. He has a dandy tenor voice.

Betty Palmer, a shapely and peppery soubrette, had no trouble in putting her numbers over. She has a good selection of songs and knows how to sell them. Several of her numbers took four and five encores. She also stands out in the scenes, as she reads her lines distinctly and with plenty of confidence. Her wardrobe is beautiful, she makes seven or eight changes.

Caroline Ross, a chubby and shapely little blonde is the other soubrette, but of an entirely different type than Miss Palmer. Miss Ross put her numbers over very well and took care of herself nicely in the bits. Down near the close of the show in an Egyptian number, she does a dance, which was a little overdone. It's a pretty number. Miss Ross displayed many pretty dresses, which sets off her blond type to an advantage.

Irene Perry, an ingenue soubrette, did nicely. She is a small person, with a rather strong voice. She is a good type for burlesque.

In several of the bits her work was commendable. The "quarrel" and "cafe" scenes she fitted in nicely. The dresses worn by this young lady are becoming.

Specialties were offered by each of the principals and every one went over. Friedell and Broadhurst specialty of parodies and dancing topped them all. These boys have a fine act and the audience liked it.

Hughy Shubert and his orchestra assisted greatly in getting the numbers over, in fact this orchestra with its half a dozen men get more out of the numbers than most we have seen.

The "Jazz Babies" is an excellent show, it has no end of comedy, plenty of action, fine dancing and singing and a corking good cast. If the other shows on the circuit are as good or nearly so, it's going to be a great circuit. The producers have given this show bright scenery, of six sets and the wardrobe worn by both the principals and chorus are exceptional.

SID.

LEAVE PARK MUSIC HALL CO.

Pam Lawrence and Hughes, who were rehearsing with the Park Music Hall Company, left the cast last week. The Park will open during Labor Day week.

LOOKING OVER SHOWS

Jess Burns and Tom Henry, of the Columbia Amusement Co., left for the west on Monday to look over the shows.

KUSTER REJOINS "BAT"

Sam Kuster, the young character actor, has joined the Eastern company of "The Bat" in which he plays the role of "Billy," the Japanese butler, a role he portrayed with the company last year.

CHANGES TITLE OF PLAY

Brock Pemberton has changed the title of his new piece which will open at the Booth Theatre on September 4th, from "The Unexpected" to "The Plot Thickens."

VAUDEVILLE BILLS

(Continued from page 25)

State (First Half)—Oliver De Covenay & Co.—Frey & Rogers—Geo. S. Fredericks & Co.—Harry Rose—St. Clair Twins & Co. (Second Half)—Monte & Lyons—Cupid's Close-Ups—Harry Rose—Cameo Revue.

Victoria (First Half)—Freyer, Baggott & Frey—Dodd & Nelson—Connors & Boyne—Klass & Brilliant—Kola Jackson & Co. (Second Half)—Collins & Dunbar—Four Higgie Girls—Eckert & McDonald.

Lincoln Square (First Half)—Kafka & Stanley—Morton & Wilson—Chas. Mack & Co.—Lester & Mame—Broadway Snapshots. (Second Half)—John & Ella Burke—Nick & Gladys Verga—Jeff Healey & Co.—Dunham & Williams—Syncopated Seven.

BROOKLYN

Metropolitan (First Half)—Van & Emerson—Peggy Brooks—Four Higgie Girls—Green & Burnett—Dance Cycle. (Second Half)—Olive Bayes—Geo. S. Fredericks & Co.—Race & Edge—Broadway Snapshots.

Fulton (First Half)—John & Ella Burke—Moore & Elliott—Permaline & Shelly—Songs and Scenes. (Second Half)—Ricardo & Ashforth—Louis London—Grace & Eddie Parks—Frey & Rogers—C. Wesley Johnson & Co.

Gates (First Half)—Mykoff & Vanity—Olive Bayes—John Jess & Co.—Jana & Whallen—C. Wesley Johnson & Co. (Second Half)—Loney Nace—Marston & Manley—Permaline & Shelly—St. Clair Twins & Co.

Palace (First Half)—Joe Madden—Chamberlain & Earl—A Jazz Jubilee—Taylor, Macey & Hawkes—Palermo's Canaries. (Second Half)—"You'd Be Surprised."

Warwick (First Half)—Maurice & Girlie—Louis London—Murray Leslie & Co.—Fraser & Bunce—Revue De Luxe. (Second Half)—Joe Madden—Cronin & Hart—Dancing Shoes.

BOSTON

(Full Week)—Franchini Bros.—Bent & Clare—Frank Cornell & Co.—Chiff Edwards—Mme. Du Barry & Co.

BUFFALO

Cowboy Williams & Dalay—Alf. Ripon—Eddie Clark—Wilson & Kelly—Gerber Revue.

LONDON, CAN.

(First Half)—Will & Blundy—Chas. & Monte Huber. (Second Half)—King & Anita Sauls—Craig & Holtworth—Roberts & Boyne.

MONTREAL

Bender & Herr—Brown & Elaine—Marie Russell & Co.—Telephone Tangle—L. Wolfe Gilbert & Co.

DAYTON, OHIO

The Rackoe—Reeder & Armstrong—Broken Mirror—Tillyou & Rogers—Yachting.

OTTAWA

Shadowettes—Arnold & Grazer—Poster Girl—Demarest & Williams—Clay, Crouch & Co.

PROVIDENCE

(First Half)—Margot & Francis—Rainbow & Mohawk—Haig & La Vere—Wyatt's Lads & Lassies. (Second Half)—Xio Duo—Rogers & Donnelly—Alitna Carbone & Co.—Stanley Hughes & Co.

TORONTO

Montambo & Nap—Lee Mason & Co.—Frank Stafford & Co.—Calvin & O'Connor—Sunbeam Follies.

BALTIMORE

Gibson & Price—Dunley & Chesleigh—Rudloff—Dan Downing & Beasley Twins—Jeanette & Norman Bros.

NEWARK, N. J.

Little Pippifax & Co.—Weber, Beck & Fraser—Homer Lind & Co.—Weber & Elliott—Tollman Revue.

SPRINGFIELD, MASS.

(First Half)—Xio Duo—Rogers & Donnelly—Alitna Carbone & Co.—Stanley Hughes & Co. (Second Half)—Margot & Francis—Rainbow & Mohawk—Haig & La Vere—Wyatt's Lads & Lassies.

WASHINGTON, D. C.

Carl & Emma Frabel—Cornell, Leona & Zippy—Princeton & Watson—Otto Bros.—"Putting It Over."

HOBOKEN, N. J.

(First Half)—Brosius & Brown—Francis & Marcelle—Sherlock Sisters & Clinton—Walzer & Dier—Manitara Shop. (Second Half)—Fraser & Bunce.

WINDSOR, ONT., CAN.

(First Half)—King & Anita Sauls—Craig & Holtworth—Roberts & Boyne. (Second Half)—Will & Blundy—Chad & Monte Huber—Browning & Davis.

CIRCUS

Barnes, Al. G.—Cincinnati, O., 28-29; Lexington, Ky., 30; Louisville, 31; Seymour, Sept. 1; Shelbyville, 2.

Cole Brothers—Cambridge, N. Y., 29; Coxsack, 30; Saugerties, 31; New Paltz, Sept. 1; Walden, 2.

Gollmar Bros. Circus—McComb, Ill., Aug. 30; Whitehall, 31; Rushville, Sept. 1; Aledo, Ill., 20.

Hagenbeck-Wallace Shows—Bloomington, Ind., 29; Vincennes, 30; Evansville, 31.

Main, Walter L.—White Plains, 30; Peekskill, 31; Poughkeepsie, Sept. 1; Danbury, Conn., 2; Hartford, 4-8; Holyoke, Mass., 9.

Ringling Bros. and Barnum & Bailey combined—Marysville, Cal., 29; Sacramento, 30; Oakland, 31; San Francisco, Sept. 1-2.

Sells-Floto Shows—Fresno, 30; Hanford, 31; Bakersfield, Sept. 1; Taft, 2.

Sells-Floto Circus—Los Angeles, Cal. Sept. 4-9; San Pedro, Cal., 10; San Diego, 11; Anaheim, 12; Long Beach, 12; Pasadena, 14; San Bernardino, 15; El Centro, 16.

RESUMES WINTER POLICY

The vaudeville bills in the majority of the Proctor houses, which were cut down by one and two acts for the Summer, will resume their normal size beginning with the week of Sept. 4, the one exception definitely known thus far, to be the 125th Street Theatre. This house will continue for an indefinite period, probably all year 'round, with its present policy of only four vaudeville acts and two motion picture features.

The other houses, with the exception of the Fifth Avenue, have been playing five and six acts each half of the week, in place of the six and seven which were booked into the houses during the Winter season. In many of these houses, the policy of a "double feature," or two motion picture attractions, was installed. The return to the normal policy will affect the 23rd Street, the 58th Street, the Harlem Opera House, and several others booked by Lawrence Goldie.

PLAY FOR CHIC SALE

Chic Sale will be seen in a play under John Golden's direction the latter part of this season, when Sale will have completed his vaudeville contracts. Meanwhile, Frank Craven is working on the play in which Chic Sale will appear, and which will be known as "Early to Bed."

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DEATHS

PAT SHEA, well known theatrical man, died August 24, of apoplexy in his offices on the eighth floor of the New Amsterdam Theatre building. Apparently he had been in the best of health and had attended to all of his work the morning preceding his death. He was 56 years of age.

Mr. Shea was one of the best known and popular figures in the theatre and during the past thirty-five years his devotion to the profession has resulted in a comfortable fortune as well as an extensive business. He was the first Keith Circuit general manager, having started out nearly forty years ago in the vaudeville field. He left the post of general manager to go into business for himself, and began to acquire houses in New England, for the booking of attractions.

At the time of his death he was the owner of the Park Theatre in Bridgeport, the Worcester Theatre in Worcester, and the Mayflower in Providence. He was also in charge of the destinies of the Royal on the Bowery, and the National, Thomashefsky's theatre, on the East-side.

Mr. Shea was especially well known among his intimates for his widespread philanthropy, and he maintained a farm at Jacob's Ladder, near Pittsfield, Mass., where members of the profession were welcome at all times. This resort was used for ailing actors especially, and many players owe their present good health to the splendid facilities for recuperation offered at the farm.

Interment was at Bridgeport, Ct., where Mr. Shea is survived by a widow, a son Frank D., and a daughter Mrs. Margaret Raitt of Hartford. He had three brothers also: Joseph Shea, the vaudeville producer; Mott Shea of Shea and Feiber and Jack Shea, an agent.

FRANCIS LEON, famous old-time minstrel and female impersonator, died in Chicago last week, aged seventy. Mr. Leon was also at one time a member for years of the team of Kelly and Leon, popular in minstrels and burlesque. He was a native of New York and made his first stage appearance at Wood's Theatre in that city fifty-seven years ago. At the age of fifteen years he was manager of his own company.

DR. OTTO JUETTNER, widely known composer and author, and physician, died Friday, August 25th, in Cincinnati, aged 57. His works won honors and decorations from societies in the United States and Europe.

EDWARD A. HOMAN, veteran theatrical man, died August 25th, in San Francisco following an operation. He was formerly in business with John Cort, Sullivan and Considine, and was also interested in several theatres, including The American where he played Shubert attractions in 1906. Mr. Homan managed several noted theatrical companies and was a life member of the Actor's Aid Society. A widow survives him.

THE ALCAZAR RE-OPENS

SAN FRANCISCO, Aug. 29.—The Alcazar Theatre re-opened August 26th, under the management of Thomas Wilkes, after being entirely renovated. An entirely new company has been engaged, including the following: George Barnes, Kay Hammond, Ida Maye, Caroline Frances Cooke, Fred Dubham, Lorimer Johnston, George P. Webster, Barbara Lucas, Emmett Vogan, Gordon Kyle, H. L. Willits, Ancyn McNulty, Vincent Duffy, Arthur Elton and George Saunders. The opening bill is "The Champion," followed the second week by "East is West."

The executive staff includes: L. B. Samuel, business manager; Hugh Knox, stage director; Victor Mohl, treasurer; Steve I. Simmons, master mechanic; Edward Williams, scenic artist; Wm. Davis, master of props; Clarence Kierman, electrician; Joseph L. Welk, chief usher. The house will play to \$1.25 top, war tax extra.

MALONEY WITH GILPIN

Andrew D. Maloney has been engaged to play "Smithers," the only white role in "The Emperor Jones," with Charles Gilpin. In addition he is staging a curtain-raiser to the piece.

ABOUT YOU! AND YOU!!

Lionel Atwill is headlining the bill at Keith's Philadelphia this week.

Joseph Mead has been appointed manager of the Prospect Theatre, Brooklyn.

Ted Lewis is headlining the bill at the Keith house in Atlantic City this week.

Harry Sutherland left Chicago to go ahead of George Wentz's musical show.

Billy Wilde will be seen in a new act around New York in a few weeks.

Miss Jean Middleton will start her tour of the Keith Circuit on September 4th.

Mittie and Tillio the French dancers have been routed for a tour of the Keith houses.

M. S. Benthann, vaudeville agent will sail from London for New York aboard the Paris on September 2nd.

Tyler Brooke sailed for London, last week, where he is to appear in the English production of "Angel Face."

Harold Crane has signed to play with the Al Jolson show "Bombo" which opens in Chicago early next month.

Jean Tell has been engaged by A. H. Woods for a new play called "The Child of Love."

Jimmy Bratton, formerly back-stage at the Hamilton Theatre, is now at the Regent Theatre.

Emily Seymour has been engaged for one of the principal roles in the "Girl From Greenwich Village."

Ardell and Tracy are back in Chicago after a coast tour and are playing some dates for the Carrell Agency.

Mazae Berto, a vaudevillian, is seriously ill at Bellevue Hospital where she would like to hear from her friends.

Frank Van Hoven will play a few more weeks on the Keith Circuit before sailing for England where he is booked for a long engagement.

Mary Dawn returned to New York this week after a vacation of several weeks. She will be seen in a production this season.

The Hachey Kiddies, formerly of the "Varying Shore" Company are going to Los Angeles Sept. 26 for moving picture work.

Robert Cole, formerly with the Affiliated Theatres Corporation has been appointed publicity manager for the New York Central Railroad.

Harry Crull has been appointed manager of the E. F. Albee, Providence. Crull was formerly at the Prospect Theatre, Brooklyn.

Dave O'Dowd and the **Lapers Sisters** opened their season for the Carrell Agency playing the Star and Garter in Chicago and Michigan dates.

Wells, Virginia and **West** will begin rehearsals next month in the Duncan Sisters' show, which Sam H. Harris will produce.

Loretta Beneky, of J. J. Maloney's office, will return to New York on Monday, after two weeks' vacation in Stamford, Conn.

Sidney Vincent, who is also known as Sidney Yates kindly get in communication with Henry Chesterfield on a matter of importance.

Leo Fitzgerald of the Marinelli office and **Frankie Heath** the vaudevillian were married about four weeks ago at Rye, N. Y.

Nat Smith manager of the Strand, Bayonne, N. J., was operated on for appendicitis last week at the Bayonne Hospital.

Bessie Barriscale, the well-known picture star, will open a long vaudeville route under the direction of the Joseph Hart office at Baltimore on Sept. 4th.

Connie Claxton, prima donna, is appearing at the Palais Royal, Atlantic City, where she has been booked for two weeks.

Tim Whelan, for years prominent in vaudeville, has joined the scenario staff of the Lloyd Company at the Hal E. Roach studio in Culver City, Cal.

Harry Antrim, who was leading man with Kitty Gordon during her recent engagement at Rainbo Gardens, Chicago, is now with Jean Wentz's revue at the White City.

Bobby Bernard has been signed to appear in "Laughs & Ladies" a Weber-Friedlander unit. Bernard has just recovered from a serious illness.

Mr. and Mrs. LeRoy of the Bally Hoo Three are now the parents of a baby girl, born August 24 in New York City. Mrs. LeRoy and the child are both doing nicely.

Mildred Davies, prima donna at Rainbo Gardens, Chicago, has made such a big hit that she has been contracted to remain there until Oct. 1. Miss Davies opened at the Gerdens on July 14.

Louise Willis, who recently reached Chicago after spending several months in Los Angeles, Cal., left Chicago Aug. 27 to join Harvey D. Orr's musical comedy at Cleveland.

Joseph B. Mills, formerly Mills and Smith and C. Ray Duncan, formerly Duncan and Lynn, have formed a partnership. Their new act, Mills and Duncan, "Two Wise Crackers" will soon be ready for a showing.

LETTER LIST

LADIES	GENTLEMEN	Lindley, Clifford
Burroughs, Betty	Benjamin, Bob	Lonely, John
Chandler, Rae	Berman, A.	Mack, Gill
Chauning, Ruth	Brickmont, Chick	Mansell, Harry
Clark, Mable	Burke, Calvin	Marco, James
Kaufman, Ida	Campbell, Boyd	Marsh, James
Kaufman, Fannie	Drew, Phillip	Ormonde, Harry
Kaufman, Beba	Duffy, Barney	Phillips, Tom
Lesko, Helen	Finn, James	Reed-St John
Raymonde, Kathleen	Gillette, B.	Trilo
Richmond, Mrs.	Hoffman, Dave	Sheehan, Joseph
Duncan	Kann, Walter	Tuczyński, John
Wynters Co., Charlotte	Kelton, Aryan	Tuman, John
	Lester, Chas.	

BENEFIT FOR HOSPITAL

A substantial sum of money was raised for the Long Beach Hospital Monday night when a benefit performance was put on at the Troutville Hotel, Long Beach, by A. L. Libman and Harry Kendler. Many well known theatrical people donated their services.

Ben Bernie was master of ceremonies and was assisted, among others, by George Jessel and the Courtney Sisters, DeHaven and Nice, Betty Dennison, Joe Towle, the Eight Broadway Flappers from Mulligan's Follies.

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1689—M. A. E. Becker—Act.
1690—Morris Perlman—Song.
1691—S. E. Cox—Song poem.
1692—Arthur J. Plotron—Song.
1693—Kramer & Johnson—Act.
1694—Moore & Davis—Novelty Act.
1695—Anna Vivian—Song poem.
1696—P. T. Selbit—Novelty Act.

1697—Lou Monte—Monolog.
1698—George Le Fevre—Novelty Act.
1699—Casson Bros. & Miss Marie—Act.
1700—Evelyn Delmar—Title of Act.
1701—Toto Hammer—Act.
1702—Clarice V. Ashbaugh—Song poem.
1703—Bailey & Cowan—Act.
1704—Evangeline Deverell—Story.

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